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JULY, 1978

(INCORPORATING VANITY FAIR)

VOGUE



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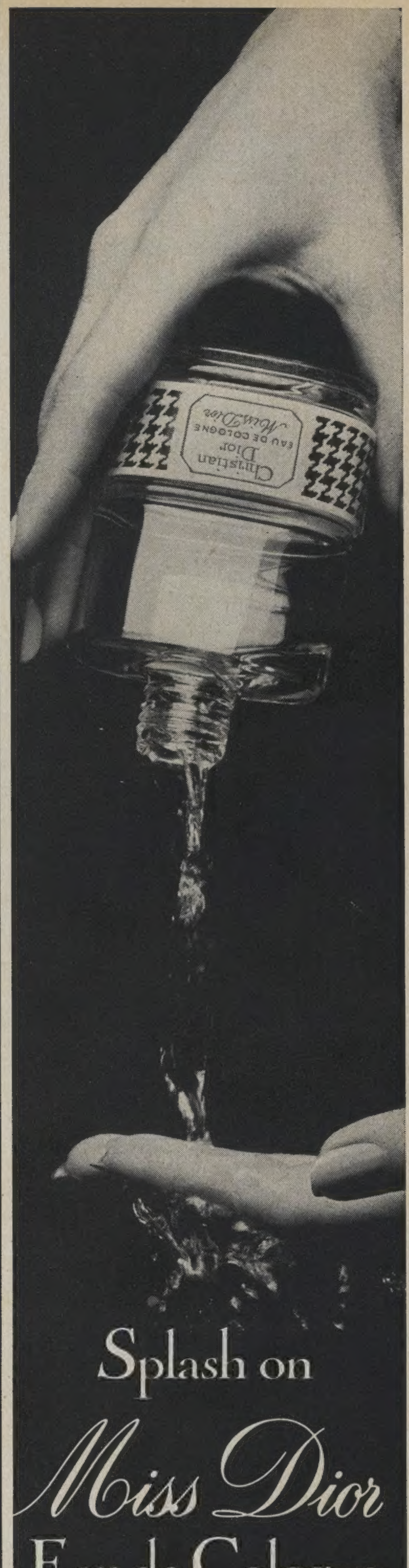
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BEAUTY ON OUR COVER Farrah Fawcett-Majors, star of the forthcoming film, *Somebody Killed Her Husband*, and shining example of the kind of all-over conditioning that's the basis for modern good looks. You see it in her fitness and vitality, in her strong healthy hair—her trademark! The means here: Farrah's new collection of conditioning hair-care products, for Fabergé. Hair, Garren at The Plaza; makeup, Way Bandy. FASHION The spirit of Yves Saint Laurent, from the couture—his brilliant colored chiffon shawls that wrap, reveal . . . tie as a dress. Abraham silk. At Neiman-Marcus. Earrings, Yves Saint Laurent. (For a look at the YSL ready-to-wear, ready now for fall, see pages 106-114.) Photograph, Patrick Demarchelier.

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Vogue (Incorporating Vanity Fair) is published monthly by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Mary E. Campbell, Secretary; Fred C. Thormann, Treasurer. Second-class postage paid at New York, NY, and at additional mailing offices. Subscriptions in U.S. and possessions, $15 for one year; $28 for two years. In Canada and Mexico, $18 for one year; $34 for two years. Elsewhere, $20 for one year, payable in advance. Single copies in U.S. and Canada, $1.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, Colorado 80323. Eight weeks are required for change of address. Please give both new and old address as printed on last label. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder, Colorado 80323. First copy of new subscription will be mailed within eight weeks after receipt of order.

VOL. 168, NO. 7, WHOLE NO. 3157



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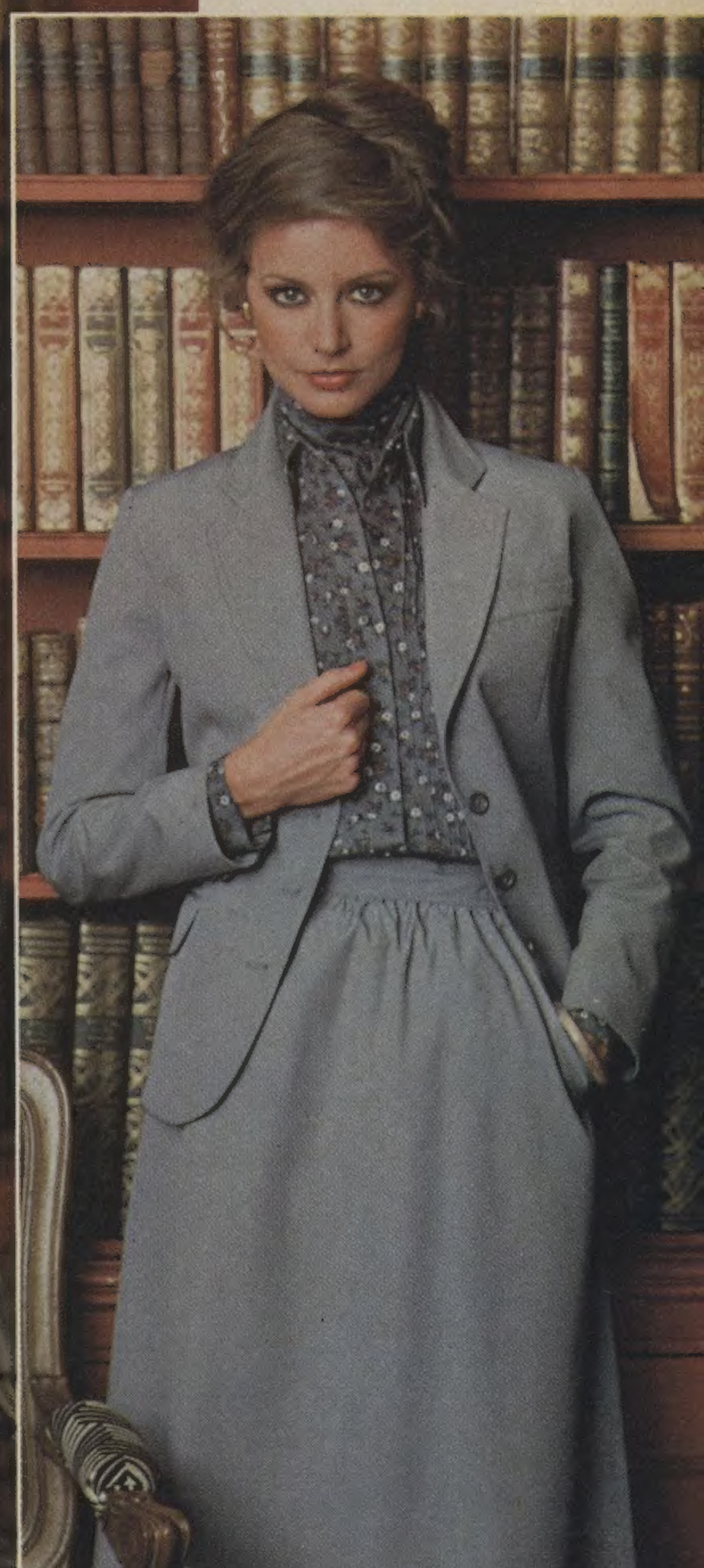


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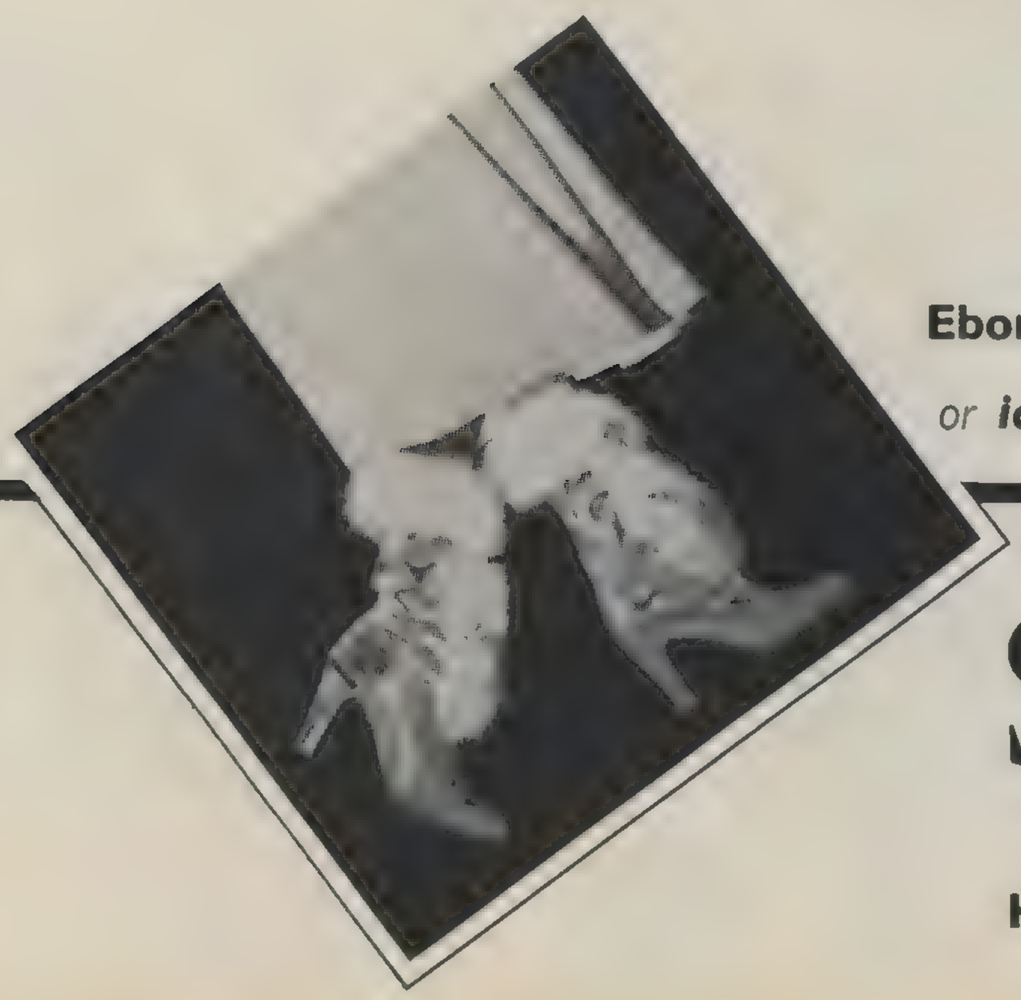


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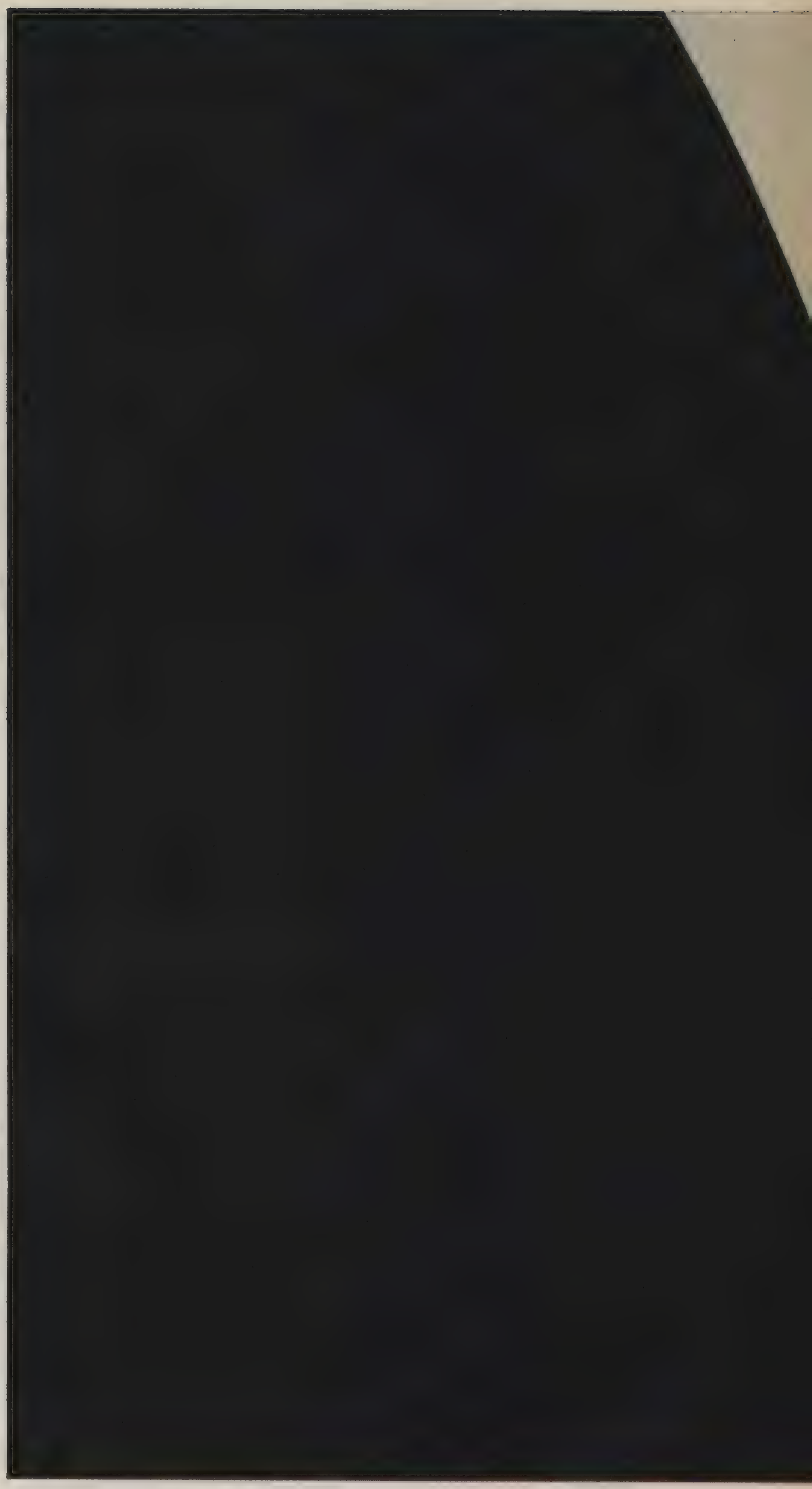
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CHARLES JOURDAN



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BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd. BRAZILIAN VOGUE is published by Carta Editorial Ltda.

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You Write Us

Powerful winner

Robert Karen's article "Winning the Good Way" (May) was the best article I have read in months. It influenced me so greatly in my field of endeavor, real estate, that I sent someone a mailgram at 11:00 P.M. last night expressing my real feelings, without fear, shame, or humiliation; even though the party that is receiving it today did nothing but frighten, shame, and humiliate me. . . .

My compliments to Mr. Karen and to your magazine for spotting a winner, when it comes to writing. . . . Joan Kirschbaum
Oceanside, NY

Favoring Philip Johnson

Your February issue has so many things one might make reference to! Not only are the fashions superb, as I have come to anticipate month after month, but your articles are stimulating and informative as well. I was browsing through and nearing the end of Vogue, when suddenly Philip Johnson was peering at me! I was delighted to see that the magazine was excited enough about architecture to write about one of its marvels. . . . Not only have my fellow students in architecture at Cal Poly Pomona been stimulated by the article, but also my friends learned from and enjoyed Johnson. Julie Curran
Los Angeles, CA

Look homeward, Easton

I'd like to inform you that in the TV section (May Vogue) you neglected to mention that a major portion of CBS's Dashiell Hammett thriller, *The Dain Curse,* was filmed on location in Easton, Pennsylvania. You stated that it was filmed in New York. . . .

Easton is a small city (30,000 pop.) on the Delaware River, and had its heyday during the turn of the century. It was a very wealthy town at that time and the many beautiful Victorian mansions and townhouses standing today are reminiscent of that era. In fact, they chose to film *The Dain Curse* in Easton because of the consistency of its architecture. Most of the factories, homes, churches, etc., which have not been destroyed by the wrecking ball of urban renewal were built in the early 1900's. . . . Mary Prendergast
Washington, DC

(Continued on page 70)

yves wrapped laurent



chaussures yves saint laurent

california seattle portland phoenix chicago I.Magnin

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If you have dry skin,

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Ferragamo's fabulous fall progression...



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People in fashion are talking about...

what's coming

Lingerie sweaters . . . . . designer "limited editions" . . . Western looks . . . beach girls at the museum

Marc Bohan, couturier, artistic director of the House of Dior, is an elegant French gentleman with something to say—on art, flowers, photography, films, fine food, discos. He's also a collector: "Not really. A collector," said Bohan, "means discipline. I don't have discipline. What I love best are the late-nineteenth-century painters—French or English or German. I think the nineteenth century is full of interesting things that we haven't fully recognized yet." And when it comes to fashion—as Bohan's conversation inevitably does—does that mean an old-time pull in dressing? "Sure," said Bohan. "My 'Gigi' look came out of that; but this is dressing in a contemporary way, not a reconstitution."

"The word, again, is 'sparkle': big, colored stones, rhinestone pins, massive bracelets. Oversized, obvious jewels...but with a bit of wit"

One of the classic gripes of fashion-show goers has to do with accessories that (after the show, it's told) are props, not buyable pieces. But even staging can have its effects; and, when the props are in the hands of a man like Karl Lagerfeld, they can turn an entire jewelry industry around. Lagerfeld, to his fall day and evening clothes, added huge, oversized jewels: starbursts, hung like giant badges; great fobs, plunked on like medals of honor. And after a jewelry season of natural stones, toned-down woods and lacquers, suddenly, now, the word, again, is "sparkle": big, colored stones, rhinestone pins, massive bracelets. All oversized and obvious . . . but with a bit of wit.

The Western look—more Marlboro Man than Roy Rogers—is riding in. With tooled leather belts, silver-tipped buckles, string ties, Indian moccasins, Western's a strong accent for fall. The best of the West is found at Ralph Lauren: prairie women's plaid skirts, soft chamois-fringed tops and pants—all done with terrific style. Single pieces for home, not city, that take "casual evenings" to a different realm entirely. . . . Standouts, too, this season, are perfect men's pinstriped suits—made for a woman. As Ralph Lauren (again) does them, the suits look untough, racy, special: especially when you see them on long-haired, leggy girls in soft high-necked blouses or small-collared shirts and narrow ties. Total charmers—when you can find them—in a year when hacking jackets and blazers have gone into hiding. . . .

●●●

Swimsuits—in a *museum*? In L.A., they are—if the suits are part of this summer's *In the Swim: 100 Years of Beach Fashions (1878-1978)* show at the Los Angeles County Museum. Everything, there, is up for view: from Victorian total coverage to today's silky maillots and string bikinis. Show-stoppers? Rudi Gernreich's topless job—it's famous—and Esther Williams's red silk-velvet suit from the 'forties. You can bet *that* one never saw the water. . . .

●●●

Good news for cyclists, mothers, jaywalkers: such manufacturers as London Fog children's wear have begun puting a reflecting fabric finish on their jackets and toppers. The cloth looks normal by day . . . but gets brighter than white when a car headlight beams on it. The word—and it's a good one—is "safety." . . . If you're looking for glasses, post-"Annie Hall," look at the new "retros": round covered-wire frames. As an idea for specs, they're not totally new: something similar was passed out through the English Board of Education in the early 1900's. . . .

Signed, sealed, and limited editions: that's the bright idea behind the packaging of Oscar de la Renta's new group of blanket shawls and stoles for Accessory Street. Only two hundred will be made of each alpaca-and-wool or printed cashmere-and-silk wrap; then, like one of Oscar's "Collector's Edition" perfume bottles, each garment will be accompanied by a signed document attesting to its authenticity and serial number. At connoisseurs' prices (about $160-$350) . . . for women who take "collecting clothes" *very* seriously. . . .

●●●

The world's debutante crop is looking healthier, these days. So when British Zandra Rhodes showed, for winter, some chaste, wide-skirted evening gowns, the tag was inevitable. They're Zandra's "deb dresses."

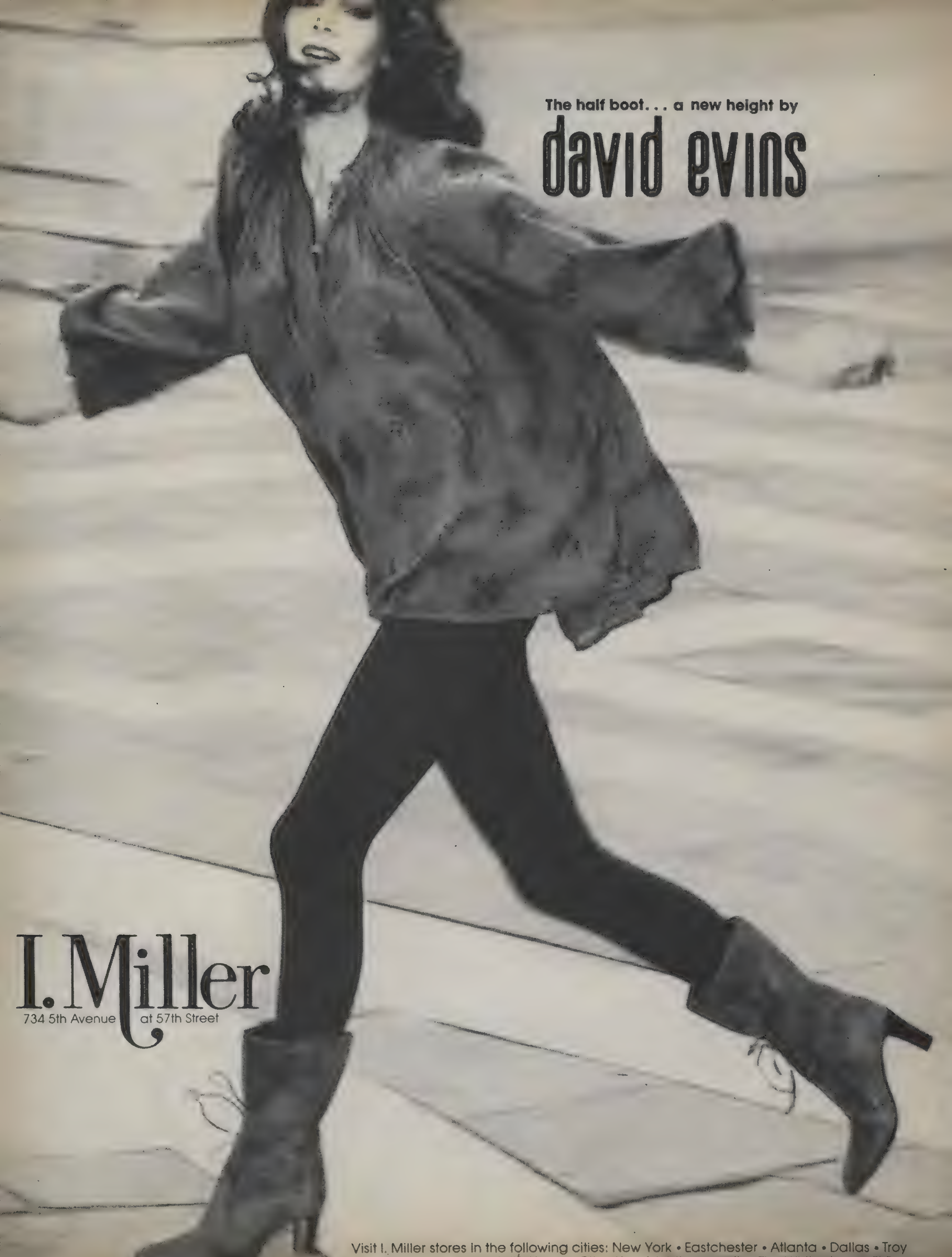
Everyone calls them "lingerie sweaters"—because they're to be worn as a base: like a camisole or Fruit of the Loom T-shirt, they go under open-necked anything. Lacy, cobwebby, open-weaved, they're the thinnest sweaters—and a new way of layering up without loading up, a good road to some clean-looking texture. . . . Talking about lingerie—the real thing: If any one item is going to underline where dressing's headed, lingerie will. And though the last holdout manufacturers have finally gotten around to frilly teddies and boxers (with enough lace for parlor curtains), the lingerie-makers who always seem to get there first are coming out, this season, with sleeker, sparser bodysuits, bodybriefers, streamlined slips: underclothes to wear under clothes that are leaner, narrower, closer to a woman's body.

—KATHLEEN MADDEN



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As you settle in behind the wheel, you appreciate Sapporo's reclining buckets with adjustable lumbar supports and concealed adjustable headrests. After all, you shouldn't have to adjust to a car, it should adjust to you.

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WHAT'S COMING

Back to Bogart with a foxy, sexy, play-it-again movie... what Simon says—and doesn't say...crackling art ...the marriage hitch...kissing your crises goodbye

Movies

By Rex Reed

The Cheap Detective
Starring Peter Falk, Marsha Mason, Ann-Margret, Louise Fletcher, James Coco, Madeline Kahn, and Stockard Channing. Directed by Robert Moore

You must remember this . . . it's 1940, and a hundred sailors, Nazis, mysterious Arabs, trench-coated gangsters, turbaned Turkish sheiks, voluptuous dames in snoods and wedgies, and assorted villains are crowding the caviar at Rick's place when Humphrey Bogart enters, spots Ingrid Bergman leaning on the piano, and asks Sam, the piano player, to play "our song."

But there's something wrong. This is



Bogus Bogart Peter Falk (above, center) and the six leading women plus (top) author Neil Simon of "The Cheap Detective"

1978, and now it's Nix Place instead of Rick's; it's Peter Falk instead of Bogart; Louise Fletcher, instead of Bergman; and the "Sam" who is still playing "our song" is not Dooley Wilson but Scatman Crothers. The movie is *The Cheap Detective,* written by Neil Simon, who says he saw *Casablanca* fifteen times and has the midnight fog to prove it. This isn't just a send-up of *Casablanca* but an affectionate parody of all the Bogart gumshoe classics from the old Warner Bros. era.

World War II is on; some pretty randy ladies are in a peck of trouble; and James Coco, who plays the French maître d' of Nix Place, has just announced the fall of Paris. The Nazis, led by Nicol Williamson (an evil Gestapo from Cincinnati), burst into "Deutschland Deutschland Über Alles." The French counter with "La Marseillaise." The English sing "White Cliffs of Dover." And Scatman Crothers sings "Jeepers Creepers."

Now, Williamson snaps his fingers, monocle falling from eye perch, and his blond, blue-eyed Storm Troopers head quickly for the men's room in hot pursuit of Paul Henreid, played by Fernando Lamas. Gunshots! Louise Fletcher, in her white Ingrid Bergman dress, winces as her war-hero husband returns from his skirmish with the Nazis. "Darling, your hand is bandaged," she cries. "Yeah, they slammed the toilet on it!" he says toughly, lighting two cigarettes in one mouth. And so it goes.

Through the smoke and incense, you'll spot Ann-Margret, playing Claire Trevor in Veronica Lake's old hair; Madeline Kahn, as Mary Astor in *The Maltese Falcon*—decked out in Ella Raines's old pinstripe suits; Marsha Mason, as a Gladys George-style widow; Stockard Channing, as a wisecracking Lee Patrick-fashioned secretary; and Eileen Brennan, as Lauren Bacall—wearing Rita Hayworth's slinky dress from *Gilda* and a Dorothy Lamour orchid in her hair. Sydney Greenstreet and Peter Lorre are lurking in the shadows, too, impersonated by John Houseman and Paul Williams; and extra laughs are provided by Sid Caesar, as a decrepit billionaire art collector reminiscent of Claude Raines. Phil Silvers plays a loyal crony named Hoppy—who sounds suspiciously like Walter Brennan in *To Have and Have Not.*

I don't share Neil Simon's affection for parodying the nostalgia of Hollywood; it's beginning to look like grave robbing. But Peter Falk's Bogart accent is so good he could do an act in Vegas with it when his *Columbo* money runs out; and John Alonzo —the brilliant cinematographer whose own nostalgia credits include remarkable visual re-creations of time and period on such films as *Chinatown, Lady Sings the Blues,* and *Farewell, My Lovely*—has copied the lighting tricks from old Warner Bros. flicks, giving the six ladies six different color filters. Even the venetian-blind shadows on the ceilings and the effect of light crashing through the tops of lamps are dazzling. As long as we're digging up roots of the past, I'd just as soon have the excavation performed by experts such as these.

When the sixteen stars in *The Cheap Detective* assemble on screen and the gunsmoke clears, they're not just whistling "Key Largo." This is summer's big one.

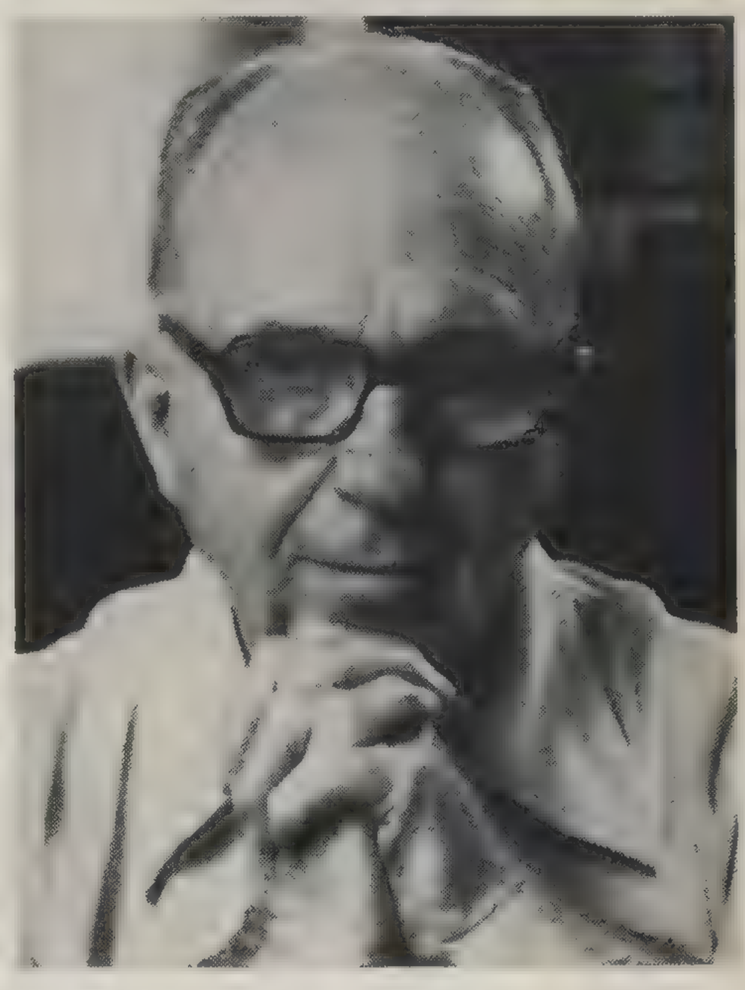
Books

By Allene Talmey

Chesapeake
By James Michener (Random House)

As practical as pants, this 912-page novel rattles on from 1583, with the arrival of a Susquehannock Indian at a marvelous little island in Chesapeake Bay, to 1978 and the disappearance in a hurricane of that island where for so many years life had been so delectably pleasant. Everyone gets in a whack: Indians, pirates, Quakers, politicians, and anyone else whom Michener can remember. The action travels, too. It ranges from Tidewater to London, France, Africa, and the West Indies.

Although it is dice-rolling easy to describe the faults of *Chesapeake,* it is just as easy to describe its pleasures, once Michener's cafeteria writing is accepted. He throws in a mass of vigorous information with bulges of people. En route, he tells good stories. One of the best, in fact, is his tale of three Quakers who buy from Adolf Hitler some forty thousand Jews at $5000 apiece, all able to emigrate. Only twenty-five thousand, however, get out—for the "others were acceptable nowhere." Including the United States.



James Michener, above: his novel "Chesapeake" spins out yarns from a Golden Age

It is simple enough to discount Michener, but not his love stories, his Golden Age (1880-1920) of Chesapeake, his Paxmores, Steeds, Turlocks. They stay in the mind, encased, with little polish and no elegance —survivors.

Crisis: Psychological First Aid for Recovery and Growth
By Ann S. Kliman (Holt, Rinehart and Winston)

Without primal screams, intense guilt unexpressed, or hysteria, the patients and readers of Ann S. Kliman are helped in their variety of crises—divorce, handicaps, hospitalization, rape, suicide, mourning—to do the necessary for themselves. In this calm, sensible book, young Mrs. Kliman, mother of three, explains her work as director of the situational crisis service of the thirteen-year-old Center for Preventive Psychiatry in White Plains, New York. There, she deals with the aches and problems of adults —hiding, scared in crisis, trying to play out the cards of their childhood in maturity. She also takes on children. In clinical psychology, victims need to be "taken seriously at the moment of vulnerability." Mrs. Kliman and staff undertake aid.

Among her gentle but powerful tenets is this one: people in severe, boggling crises are free to feel whatever they feel—it is not neurotic, for example, to feel anger or even relief at a relative's death. Not to handle such emotions may be debilitating. People express as much as they dare, as much as family and friends are willing

(What's News, continued on page 32)

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WHAT'S NEWS, WHAT'S COMING

to allow. Often, that is not nearly enough.

For healthy methods in securing decisions about divorce, Mrs. Kliman has an intelligent procedure and belief that the idea of staying together for the children's sake may, indeed, lead to incredibly futile, disturbing, and unwholesome attitudes between parents and children. Another problem for increasing numbers of people is single-parent dating, single-parent sex. Kliman has answers.

She also has answers, thoughtful and decisive, for old people. They need to be told the truth, softened, tactful, but the truth. It won't make them free, but it may make them happier. With bookstores crowded with the garbage of self-help for psychological cripples, it is exhilarating to find a book to aid those needing short, competent ways of rebuffing assaulting stress.

Selected Letters of John O'Hara
Edited by Matthew J. Bruccoli
(Random House)
The complaining, dissatisfied, rich, yearning, fairly sad, solid, persistently working American novelist John O'Hara had a curious life, streaked like mackerel with fat and lean. In this unevenly interesting collection, there are good letters to his daughter, Wylie. A batch to Harold Ross, his brothers, William Maxwell, Wolcott Gibbs, Edmund Wilson, James V. Forrestal, Robert Simonds, Bennett Cerf, Malcolm Cowley, and, among others, Charles Poore.

Born in 1905 and dead in April 1970, O'Hara, the eldest of the eight children of Dr. Patrick H. O'Hara and Katharine Delaney O'Hara, worked like a stiff to get the nonappearing Nobel Prize. In truth, he spent part of his time in these letters despairing that he failed to go to Yale but instead had published over thirty books, including big novels, short stories, essays, and some junk, while almost sinking under usually nonappreciated awards and honors.

During his funny, sometimes sunny twenties, O'Hara worked in New York for five publications, serially, in sixteen months: *The New York Herald Tribune, Time, Editor & Publisher, The New York Daily Mirror,* and *The New York Morning Telegraph.* Over the years, he wrote, among his many novels, *Appointment in Samarra, Butterfield 8, From the Terrace,* and the short stories for *The New Yorker* that he turned into the musical *Pal Joey.* Along the way, he made pots of money, usually as his own agent, fighting his way through the deals, irritated and cranky. Mixed into some of the fighting letters were his shrewd, if flawed, judgments on his friends and enemies.

In one letter to William Maxwell, O'Hara mentions the low vitality of Wolcott Gibbs (it was rather like that of a lighted match, I think) plus the "kind of innocence" Gibbs shared with F. Scott Fitzgerald about an indefinite number of women that they had slept with. "Well, Hemingway didn't have much sense about women either, neither did Sinclair Lewis; and Faulkner's attitude to them was so conventionally Southern that he could have written a manual. To Bill a woman was somewhere between a donkey and a princess." Like O'Hara's letters.

Art

By David Bourdon

Richard Diebenkorn and Harry Callahan
Venice Biennale; July 2 into October
The theme of Venice's international art show this year is "From Nature to Art/ From Art to Nature." The two artists representing the United States are exemplary choices: a painter of luminous landscape-inspired abstractions and a photographer whose vignettes of nature are transformed into stark patterns of contrasting lights and darks.

For Diebenkorn, this is his second inclusion in a Biennale. Ten years ago, a few of his paintings of vacant architectural spaces accented with brilliant sunlight were included in a group of American realist art. About that same time, he was making his return to abstraction, the result being that most of Diebenkorn's sixteen canvases in the U.S. Pavilion this summer will be from his majestic series of *Ocean Park* paintings, titled after the beach community where Diebenkorn has his studio in Santa Monica, California.

The brilliant sunshine of Southern California and the chromatic fireworks of early Matisse are clearly reflected in these paintings; their austere geometric partitioning suggests numerous other sources from Mondrian to Barnett Newman. Diebenkorn's intelligent synthesis of Cézannesque structuring, Matissean color, and Abstract Expressionist scale is heartening evidence that contemporary abstraction still yields occasional masterpieces.

Callahan, who took up photography in 1938, is represented by about one hundred photographs—the largest, if not the first, photography show that the United States has sent to Venice. Callahan's tendency to transform his subjects into abstract graphic designs will not strike everyone as the noblest goal of photography; but he is unquestionably a master formalist photographer whose probity is a model for others.

Alberto Burri: A Retrospective View 1948-1978
The Solomon R. Guggenheim Museum; through August 27
This is Alberto Burri's first major exhibition in this country in more than a decade. One of Italy's leading postwar artists, Burri, sixty-three, is esteemed for his evocative use of unconventional materials. Like a few other European avant-gardists who attained world renown in the 1950's, Burri departed from traditional picture-making processes to try new techniques.

The artist was born in northern Umbria and studied medicine at the University of Perugia, intending to specialize in African tropical diseases. During World War II, he practiced medicine in the Italian army in North Africa, where he was taken prisoner, then incarcerated for eighteen months in Hereford, Texas. When he was finally returned to Italy in 1946, he abandoned medicine for painting, having his first one-man show the next year.

Burri won considerable attention in the early 1950's with his *sacchi* (sacks), the series of pictures in which panels of burlap are collaged to a background and sometimes stained or splotched with pigment. The *sacchi* frequently feature torn or burned

(What's News, continued on page 34)



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areas, roughly sutured with heavy thread. Because of the stitching, critics of that period were inclined to talk about pain, healing, and existentialism.

In addition to burlap and other varieties of discarded cloth, Burri also composed pictures from thin strips of wood, which he scarred and charred with a blowtorch, then fit together in fairly neat rows. Even when using newly fabricated industrial materials, such as sheet iron and sheet plastic, he deliberately mutilates and reshapes them by cutting, bending, or burning. In recent years,



Artist Alberto Burri, above: "an undisputed master of texture"

he has concentrated on his *cretti* (cracks), a series of monochrome paintings in which the thick layer of pigment (sometimes mixed with earth) is as crackled as the dried mud flats of Nevada. These strongly textured works seem to have romantic overtones of nature.

These once-experimental materials and techniques no longer appear novel or shocking. The work now looks more serenely classical, with Burri an undisputed master of texture.

MORE ART:

Peru's Golden Treasures: The pre-Columbian Peruvians produced finely crafted gold jewelry, ornaments, and masks. Fortunately, they buried much of it with their dead, so some escaped the Spanish conquistadors. All 225 items currently at the California Academy of Sciences in San Francisco (through August 30) are on loan from Lima's Museo Oro del Peru.

Recordings

By David Sargent

Carly Simon: Boys in the Trees
(Elektra)
For all her fear of performing—a fear she seems to be just beginning to overcome—Carly Simon has remained about the best female contemporary pop singer we have. By "contemporary pop," one means to distinguish what she does from the adult pop of Barbra Streisand and the rock-country pop of Linda Ronstadt—two singers who outsell Simon on records. Simon purveys a slick, urban kind of pop that still pays enough debts to folk and rock to appeal to a contemporary audience. She has a rich, sensuous soprano and an instinctively persuasive way of phrasing.

This new disk is as fine a record as Carly Simon's so far produced. She still seems to be holding back, though, and staying defensively close to the surface, erecting façades to hide her real feelings. But the façades are alluring, from the seductive album-cover art to the songs and performances themselves.

New Music for Electronic and Recorded Media
Compositions by Johanna M. Beyer, Annea Lockwood, Pauline Oliveros, Laurie Spiegel, Megan Roberts, Ruth Anderson, and Laurie Anderson (1750 Arch Records)
Not only is this a most appealing collection of experimental new music, it is all by women composers. And while this is clearly the work of "serious" artists, it's still entertaining. ("Serious" is in quotation marks because many of these women approach their work more lightly and gracefully than some of their dour, academic male counterparts.)

There can be no question that women have played a relatively small role in the composition of Western art music over the past few centuries; but that's changing now, even in a field like electronic music that might seem to fall even more than most music within the stereotypical confines of male-female roles. This record does not call specific attention to the fact that all the composers are women. It just happens that they are—perhaps a more sophisticated feminist statement than something more strident might be.



Singer Carly Simon, above: her new album "Boys in the Trees" is a sensuous knockout

Bob Marley and the Wailers: Kaya
(Island)
Reggae, the off-beat-accented Jamaican pop music that owes so much both to American 1960's soul music and to sensuous Caribbean syncopation, has had a hard time lately. Its influence on rock musicians has been considerable; but the commercial success predicted after Jimmy Cliff's *The Harder They Come* film hasn't happened.

Kaya will provoke complaints from reggae purists that Marley has sold out, but the charge seems baseless. The style is so eclectic that to extend it is hardly to betray it. *Kaya* is a winning record, full of lilting sensualism and compelling ballads about love and personal fulfillment. The more obvious drug-y references (reggae is a musical culture suffused with marijuana, and "kaya" is a name for the drug) have been down played—probably all to the good.

Taxes

By Julian Block

When "to have" is not "to hold"

Taxes are probably the last thing on your mind when you walk down the aisle. But a wedding can make a decided difference in your tax tab—for better or for worse.

Marriage definitely saves taxes when you file jointly and one of you earns all or considerably more of the income than the other. But those savings become losses when both of you are high earners. The taxes you pay as married persons are considerably more than the taxes that you would owe as two single persons who live together and report identical incomes.

The IRS was asked by a dual-income couple whether a pact they entered into before getting hitched entitled them to file as unmarrieds. It seems they agreed to function toward each other as "fully independent, single individuals with none of the financial characteristics that are usually present in a marriage relationship." That bit of forethought got them exactly nowhere with an unsympathetic IRS. It ruled that a couple who enters into a valid marriage cannot escape the "marriage tax" merely by making a private agreement.

(What's News, continued on page 38)

Where to eat now:

Copenhagen



What's perfect for summer eating? Cold food, preferably a distinguished variety, easily available, delectably presented. And all of this is to be found at the Copenhagen *(left)*, a restaurant that is now, in Manhattan, the only example of the true Scandinavian *smörgåsbord*. The Plumes, who invented Copenhagen, still manage to set a *Koldt Bord* (Danish name for this buffet) of some sixty to sixty-five dishes: at least seven different ways with herring, from a tomato-y rich fish to one with a horseradish bite; dozens of spicy salads; barbecued chicken; fruit-decked, gingerale-basted baked ham; hot fish dumplings—superior, curry-savory quenelles. And desserts: tart apple cake; a wonderfully energizing cold lemon soufflé.

—LEO LERMAN

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WHAT'S NEWS, WHAT'S COMING

Sports

By Kay Gilman

Golfing: it takes drive

In the world of women's professional golf, it seems almost certain that the record books will be rewritten by Nancy Lopez. Lopez, a dark, sturdy twenty-one-year-old with a glistening smile, lives in Roswell, New Mexico—where she sauntered off with the New Mexico State Women's Amateur title at age twelve. This month marks the conclusion of her first full year on the LPGA tour, a year she began, in July '77, by finishing second in the first three tournaments she entered (including the prestigious U.S. Women's Open) and ended, last December, with $30,000 in earnings and *Golf Digest*'s "Rookie of the Year" designation.

Remarkable? Yes, but only the beginning. In early 1978, Nancy Lopez recorded three victories and a spate of runner-up finishes; and, as of late spring, she was the leading money winner on the LPGA tour. Lopez's earnings soared to a new rookie high of $81,448, after her fourth LPGA victory in May, on Forsgate Country Club's East Course in New Jersey, where she won the $15,000 first prize in the $100,000 LPGA tournament. Breaking the $100,000 barrier after her first full year as a pro (a feat only recently achieved by sixteen-year veteran Judy Rankin in 1976) is not an impossible dream.

In a sport that usually takes three to four years of seasoning to iron out the kinks and to adjust to the blistering pressures of tour life, Lopez is a wunderkind who has both colleagues and golf observers grasping for adjectives.

"She has the length off the tee," said fellow pro Debbie Austin. "She's also got a tremendous short game and she's a great putter. There's nothing that she's missing." Others say that Nancy, who attended the University of Tulsa for two years on a Colgate Golf Scholarship and then dropped out to turn pro, could easily zoom to the pinnacle occupied by such golf immortals as Babe Zaharias and Mickey Wright.

Players such as Nancy Lopez and fellow second-year pro Debbie Massey, a rangy twenty-eight-year-old woman who also broke a rookie-earnings record with $46,962 in 1977, her first full year on the tour, are the new stars of women's golf. They arrived with instant flash and show no signs of sputtering; and this bodes well for both the present and future vitality of women's golf.

MORE SPORTS:

More golf: You can watch Nancy Lopez, Debbie Massey, and the other luminaries of women's professional golf as they play one of the year's top tournaments, the U.S. Women's Open, in Indianapolis, Indiana, July 20-23. ABC-TV will air the final rounds on Saturday, July 22 from 4:00–5:00 P.M., E.T., and on Sunday, July 23 from 4:30–6:00 P.M., E.T.

(What's News, continued on page 42)

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Collecting

By Judith Goldman

Victorian gilt rages on

In 1964, Robert Kashey, a New York art dealer, paid £1200 ($3360) for "The Fall of Lucifer," a painting by Pre-Raphaelite Edward Burne-Jones. At the time, London swung with the Beatles, short skirts, Pop art, and £1200 seemed a large sum for the romantic, medievally inspired picture. Some people thought Mr. Kashey a spendthrift; but a few months ago, "The Fall of Lucifer" was back on the London market for an asking price of £5000–£7500 ($9000–$13,500).

The long-standing prejudice against Victorian art is vanishing. "At Cambridge in the 1960's, English painting ended with Turner and did not begin again until Augustus John. No one mentioned the art in between," says Christopher Wood, an English art dealer whose specialty is nineteenth-century painting.

Victoria ruled in the period "in between" (1837-1901). It was an age of conspicuous consumption: heavy furniture, eccentric design, padded upholstery, tapestry-covered chairs, and draped tables cluttered with knickknacks. Heavy curtains covered windows; large paintings by romantic Pre-Raphaelites or storytelling Royal Academicians hung from walls. The era was overdecorated; when it was over, Victorian painting and decorative art fell into disrepute.

But a taste for the Victorian—not just paintings but furniture and porcelains—is back and blooming. At New York's PB-84 this past April, a Victorian decorative-arts auction set a sale record of $536,300. Items sold included everything from a Royal Worcester tea service and porcelain wall plaques to an ornate grand piano and a Regency-style bureau with gilt and bronze mounts and a cherub's head on its drawer. The unlikely and ostentatious brought high prices from buyers who came from Kuwait, Saudi Arabia, Iran, Japan, France, Britain, Alabama, Nebraska, and almost everywhere else.

Many factors have created the new taste. Now one hundred years old, the Victorian is respectable; museums exhibit it. Furthermore, supply is abundant and prices are reasonable. Why pay top dollar for lesser works of other periods—when one can have the best of Victorian at affordable prices?

Victoriana's lure reflects the beginning of a *fin-de-siècle* phenomenon. Heading toward 2001, tastes turn to comforts, to the knowable and recognizable. Like nineteenth-century academicians, today's realist artists —sculptor Duane Hanson, painter Richard Estes—are reflecting the conditions of everyday life.

MORE COLLECTING:

The Victorian Society in America, devoted to cultural and social history from 1790 to 1917, publishes "Nineteenth Century," a profusely illustrated quarterly, and an eight-page monthly newsletter. They also sponsor symposia and study programs (membership $15 per year).

Victorian Books and Catalogues: Christopher Wood's "Dictionary of Victorian Painters" (published by Antique Collector's Club, Suffolk) is an indispensable reference; also "Great Victorian Pictures: their path to fame" (Arts Council of Great Britain). Both are at Wittenborn Art Books, Inc., New York. "The Royal Academy (1837–1901) Revisited" by Christopher Forbes and any and all catalogues published by the Shepherd Gallery, New York, are recommended. You can also subscribe to Sotheby Belgravia's nineteenth-century catalogue series: scholarly, informative, well-illustrated.



Above, a Victorian French revival side table: one of a pair sold by PB-84, NYC

TV

By Diane English

Move over, Walter

The news is good—and it's going to get better. We are in the midst of a "reality boom," a backlash reaction to dismally bland entertainment programming. Viewers, today, are finding news and information programming fresher than sitcoms; and the networks are responding with more documentaries, better and varied sources of information, major shake-ups in the presentation of nightly news.

The almost phenomenal success of CBS's *60 Minutes* raised many a programming eyebrow, after CBS gave the show a prime-time spot in 1975—a gutsy move that paid off in consistent top-ten ratings. Now (undoubtedly with an eye to the ratings), NBC and ABC are introducing magazine shows of their own. At the beginning of June, ABC's *20/20* premieres, under the producership of Bob Shanks (*The Great American Dream Machine*). *20/20* will appear as a weekly hour-long program during the summer, then switch to a monthly broadcast in the fall. Shanks is trying for a more visual and entertaining approach than on *60 Minutes*, intertwining news sketches with four features of varying lengths.

On September 10, NBC introduces a primetime version of its monthly *Weekend* magazine, with correspondents Lloyd Dobyns and Linda Ellerbee. *Weekend*, which will be seen monthly until December, and then weekly thereafter, has received two Peabody Awards for its content and as "an instructive example of how the language can be employed with grace and precision. . . ."

With almost no tradition of experimentation and innovation behind it, network nightly news, nevertheless, is now undergoing a metamorphosis. At the head of the movement is Roone Arledge, who is president of ABC News and ABC Sports. Although Arledge is not a journalist, as a TV expert he's out to change the rules. Arledge is switching ABC's news center from New York to Washington and is doing away with the concept of "anchor people" chained to their desks. His "revolution"? News regulars Barbara Walters, Peter Jennings, Max Robinson, and Frank Reynolds will be used as reporters rather than as news readers, generating stories from a variety of world locations.

At CBS, pilots are in the works for remakes: *Mike Wallace Profiles* series—highlighting famous historical figures; a half-hour remake of *Twentieth Century*, with Dan Rather; and a news magazine for kids titled, appropriately enough, *30 Minutes*.

In the documentary department, Pam Hill, newly appointed head of documentaries at ABC, has been given the go-ahead for an unprecedented twelve hours of docu-programming in the coming year. On the roster: hard investigative reports on arson, asbestos, juvenile crime. "We want to inject innovation into documentary programming," said Ms. Hill. "We plan to work without written narration on occasion, plus structure nonfictional material in a dramatic context. Our juvenile-crime report was done this way, with the story told from the kids' point of view." In a further commitment to innovation, ABC has hired famed filmmaker Marcel Ophuls (*The Sorrow and the Pity*) to produce several documentaries —the first of which will be an investigation of the interweaving of politics and show business in America.

It is impossible to discuss public-affairs programming without calling attention to the strides made by PBS. The week-nightly *MacNeil/Lehrer Report* has consistently provided exceptional in-depth reporting, and funding is being sought for expansion of the program. *World*, ending its first season this month, has provided penetrating documentary programming from sources around the globe. Happily, Bill Moyers returns to PBS this year—with a new version of his highly acclaimed *Bill Moyers' Journal*.

Informational television, of course, has a long way to go. News broadcasts have to go beyond superficial changes and resist the temptation, always present, to sacrifice journalistic principles for ratings. And while the networks have yet to open their doors to the valuable viewpoints of outside producers, the changes taking place now are encouraging. And that *is* good news.

MORE TV:

From Paris With Love: PBS, July 14, 9:00-12:00 P.M., E.T. On Bastille Day, a three-hour sampling of French television—including the best of comedy, documentaries . . . and commercials. ▽


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Horoscope

By Maria Elise Crummere **July**

Aries: Initiate now. **Taurus:** Speculate and win. **Gemini:** Unexpected challenges. **Cancer:** Improvements everywhere. **Leo:** Excitement all month. **Virgo:** Time for caution. **Libra:** Eleven days of love. **Scorpio:** Income high. **Sagittarius:** Jupiter luck. **Capricorn:** Saturn on your side. **Aquarius:** Turnabout time. **Pisces:** Goal of the month: romance!

Aries

MARCH 21–APRIL 19

The atmosphere is ripe for you to make new moves and to initiate new projects. Plan your strategy now, but don't take official action until the new moon on the 5th—a perfect day! Press onward until the 11th. On the 12th and 13th, you'll realize that forcing issues may arouse envy from co-workers. The 17th to the 22nd brings big financial pay-offs. The full moon on the 20th gives especially satisfactory returns. Take care, however, not to overextend yourself beyond winning time: you could reverse your luck.

Taurus

APRIL 20–MAY 20

You may be asked to head a community social event this month. Go ahead and do it, since your kind nature will seduce everyone involved into making this an exceedingly pleasurable occasion. On the 10th, a hard fact surfaces. You are in total control, however, so grasp it, manipulate it, and develop it into an unexpected win by the 23rd. Do not press your luck on the 25th: a devious partner could move against you and frustrate your accomplishments. By the last day of the month, all is well. The weekend of the 28th is perfect for a short jaunt.

Gemini

MAY 21–JUNE 21

Your Mercury in Leo could persuade you to believe that you can exert your authority this month, but this is not so. Confusion around you could block your progress. On the 10th, an unexpected incident challenges you and brings your excessive energies to a halt. By the 13th, however, a friend will refresh you and help you see things more clearly. Stay on the safe track and prepare for an offer that will come your way on the 25th and 26th. Though the project is demanding and carries heavy responsibilities, it is truly worthwhile.

Cancer

JUNE 22–JULY 22

This is probably your most important birthday in years. You have joy-bringer Jupiter in your sign in full flight, and now is a brilliant time for the Cancerians who have been yearning to improve their home life. Expect your job situation to improve, as well: a promotion is likely. The 17th and 18th begin a good and busy time that continues up to the 25th—a prime period to offer up your creations or to ask for a raise. The full moon on the 20th gives the clue as to how to achieve ultimate fulfillment. When the going becomes demanding, don't give up; bonuses will be generous.

Leo

JULY 23–AUGUST 22

Your talents and authority can now be tested to their fullest potential. Venus in your sign brings out your social side. Love life is in the limelight and even may lead to marriage. Do not allow social activities to absorb all of your energies, though. New enterprises such as selling your creative ideas will also require your attention until the 10th (a memorable day that sets the scene for the rest of the month). The 13th is an important day for emotional satisfactions. On the 17th and 18th, financial extravagances could get out of hand. The 22nd ends a month of excitement; then, you may need to give serious consideration to an important new project.

Virgo

AUGUST 23–SEPTEMBER 22

In spite of all those social activities that are so seductive right now, business interests may intrude on the fun and press you into making some hard decisions. People want answers from you on the 10th; but stall until the 15th, so you can get the proposition on target. If you conduct the whole affair in secret, the outcome will be more profitable. Complete everything by the full moon on the 20th. The 25th again requires that you act cautiously, as there is a serious request that will be binding once you pledge your word. Though the month has potential, the last five days could be stressful.

Libra

SEPTEMBER 23–OCTOBER 23

Your mind is on love and fun the first eleven days of the month. Then, suddenly, you may have to deal with how to handle a new enterprise that comes your way. This venture could be so favorable that your full attention will be necessary from the 12th or 13th through the remainder of the month. A surprise on the 23rd is splendid; agree to what is proposed. Do not allow a devious friend to upset you on the 25th. By the 31st, all is well, but you will still need to stay on your guard.

(Continued on page 48)

Elizabeth

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Fashion that's kicky. Four easy parts designed by Ernst Strauss. Shirt-blazer in rosy Ultra Suede®. Skirt and vest in rose and gray wool plaid.
White silk shirt.
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HOROSCOPE

(Continued from page 46)

Scorpio

OCTOBER 24–NOVEMBER 22

The new moon on the 5th could find you relocating or traveling in keeping with an improved income and possibly with a more favorable work situation. On the 12th and 13th, an adverse business event could prove disastrous, but your uncanny ability to adjust quickly saves the day on the 17th and 18th. Nothing defeats a Scorpion! At full moon on the 20th, you vigorously press your advantage and brilliantly accomplish a move that promises total success.

Sagittarius

NOVEMBER 23–DECEMBER 21

With your ruler, Jupiter, in Cancer (the sign that rules the United States), luck will be yours this month. You can become involved with projects that will mean new and lasting security. Someone from the past could be the key to future developments. Look up old business associates. From the 19th to the end of the month, decisive action will bring positive results. The one day caution should be maintained is the 25th: avoid any serious undertakings on that day.

Capricorn

DECEMBER 22–JANUARY 19

With Saturn, your ruler, in Leo (sign of love and speculation) for the last two years, all of your speculative ventures have had, at best, up-and-down results. Luckily, this state of affairs ends on the 25th, when Saturn enters hardworking Virgo. Be ready for big changes, since yours will be the first sign to reap the rewards of this significant planetary turnabout. Cultivate new friendships all month and get as much done as possible from the full moon, on the 20th, to the end of the month—the most favorable time for success.

Aquarius

JANUARY 20–FEBRUARY 18

You have felt the opposition of Saturn for over two years but are released from that pressure on the 25th of the month, when the planet moves from Leo into Virgo. You can then engage in new activities without fear of strict Saturn's censure. Your own ruler, Uranus, still in Scorpio, will continue to offer changes that improve your life. For married Aquarians, expect closer ties with your present partner. For unmarrieds, you could tie the knot this month! Money? The news is good, since Jupiter in Water sign Cancer favors you financially all month.

Pisces

FEBRUARY 19–MARCH 20

Your sign will be enhanced by Jupiter's presence in the Water sign of Cancer; water signs endorse one another. Make romance your goal this month! At new moon on the 5th, you may receive an offer from an unexpected source. Wait until after Saturn—ruling plans—changes signs on the 25th, to accept any new assignment if you wish it to be permanent. Better still, why not try a new creative venture or start a business of your own? Again, wait until the last five days of the month. Even if you started something long ago, try it again now.



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Between Us

Rentable "wife"... insured investing ...laws for you... and an ERA boost

By Lorraine Davis

"WIFE" FOR HIRE

It's a truism that what every overworked woman needs is a *wife*, and those who spend their crowded days as mothers are not exceptions. Now, a capable New York woman, Emma Fried, has registered the name of her self-created job: "The Surrogate Wife." Beginning as a personal secretary for a bachelor, Ms. Fried gradually expanded her services from typing and filing to buying a refrigerator, arranging office and apartment moves, putting clothes in drawers, hanging pictures. She did the things men usually ask their wives to do; and, when her employer married, she was equally helpful to his new wife.

Having first worked as a model and a band singer, Ms. Fried now has a dozen years' experience in her personalized "wifing" job, shops, wraps packages, pays bills, oversees decorators and painters, does book research, occasionally cooks but does not clean. She asks a new client for a $20 "binder," estimates the possible total cost of the job.

When a newspaper story brought an influx of new clients, Emma Fried's seventeen-year-old daughter seemed an ideal assistant; then, calls piled in from other women who wanted to work for Ms. Fried. Maybe there's a nationwide business to come from her idea; remember what happened to Jean Nidetch and her idea for Weight Watchers (what happened is making Ms. Nidetch a multimillionaire).

WOMEN vs. HOUSEWORK

In the last ten years, the amount of time American women spend on housework has definitely declined; and, what's more men are doing a greater part of their share. That's the conclusion of researchers at the University of Michigan's Survey Research Center.
Their 1965 report on the time use of representative families showed men doing one-tenth of the housework; in 1975–76, men shouldered one-fifth of the in-house labor.
But women are still doing the lioness's share of work, even in the office, where they were found to "fritter away less time" than males in similar jobs.

DIAL-A-HELP

Get quick aid for our "most popular voluntary institution": Save A Marriage is a free telephone counseling service (212-799-0101) providing crisis intervention, nationwide.
The "teletherapists," volunteer professionals given additional training by Laura J. Singer, Ed.D., and her staff, answer two hours each weekday, have had five thousand callers since founding in 1975.
Dr. Singer, who marriage-counsels on TV in New York, said people can be franker over the wire than in person: e.g., a man calling about a sex problem ordered his wife off their extension phone; Dr. Singer asked her to stay for a three-way conference—with two in Iowa, one a thousand miles away in NYC.

INVESTING FOR SCAREDY-CATS

There *is* an investment alternative for women who still feel timid about managing their own money and up-tight about the possibility of risking more than they can afford when they choose an investment in stocks rather than in safe-and-sure time deposits or good grey bonds. Catharine Hiland, manager of marketing communications for Delaware Management Company, Inc., in Philadelphia—a cheerful young woman with an advertising/public relations background who is not the only woman on the job at Delaware—told us about the existence of mutual-fund insurance.

Let's suppose that you buy shares in a mutual fund (an arrangement by which investors pool their resources, paying professional managers to invest for them and receiving dividends based on the performance of the fund's total holdings) and, at the same time, buy insurance on that investment for a ten-, twelve-and-one-half-, or fifteen-year period. You must hold your shares for the time specified and reinvest all dividends and capital gains to collect; but if, at the end of the term, you find that the value (which is based on your share of the combined values of the fund's holdings), including sales charges, insurance premiums, and administrative fees, is less than your original investment, you can collect the amount of your loss from the insurance company—whether you sell the shares or not. Of course, if your shares are worth more, the cost of the insurance premiums has to be deducted before your profit is calculated. If you choose to keep your shares, you can reinsure them at the new value (in fact, you can reinsure whenever the price goes up).

Harleysville (Pennsylvania) Mutual Insurance Company is the firm that provides this service for the Delaware group of funds, and Catharine Hiland says there are others.

ART HOPPING, CONTINUED

In February, we told you about the Guggenheim sisters and their Art Tours of Manhattan. Feedback mail brought us news of ARTtours inc., of Houston, Texas, a guided museum-and-gallery tour service two enterprising women provide in the fast-growing metropolis that draws many visitors to conventions, business, and medical services. Out-of-towners (and interested Houstonians) can join the first-Wednesday tour individually or arrange for an any-day group tour with translators on request: four hours of art in public and private places, with lunch arranged for discussion and transportation by bus or limousine.

Beginning a bit over a year ago, Mimi Webb-Miller (B.F.A. art history, graduate work, Southern Methodist U; art-gallery manager) and Nabila Cronfel (B.A. art history, study at Paris Musée des Arts Décoratifs; gallery director) found quick response.

GET THE LAW ON YOUR SIDE

A three-day summer weekend of workshops will help you to learn about the legal status of women and how we can use the law for our own ends. "Women & the Law," on July 28-30, will be held at Bennington College, Bennington, VT 05201.

WE GO MARCHING ON CONGRESS

All in white clothes and purple/gold/white sashes "retro" of their Suffragist forebears, women will stage a march on Congress on July 9 in support of extension of the Equal Rights Amendment deadline. Now set for March 22, 1979, the cut-off must be extended to allow the requisite last three states to vote for ERA's ratification, since only Illinois has scheduled a debate before the expiration date.

As the marchers, who will assemble on the Mall at 11:00 A.M., move eastward on Constitution Avenue past the National Archives, where the Constitution is housed, an honor guard in Suffragist dresses will raise a giant banner with the exact wording of the Equal Rights Amendment on it; at the Capitol, the women (organizers at the NOW Action Center expect fifty thousand) will rally with speeches from feminists, labor leaders, public officials, other celebrities. Any group with at least twenty people can form a delegation by registering with the National ERA March Coordinator, Suite 548, 425 Thirteenth Street, N.W., Washington, DC 20004, (202) 737-2295. Individuals can join the marchers, too; and there will be briefing sessions on the morning of July 10 for those who stay over to visit their Congresspeople.

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Chilled fish: cooling gift from the sea

New taste-revving summer recipes, plus terrific ways to sauce seafood dishes

By Arthur Gold and Robert Fizdale

More about fish, wine: page 172

CLAMS ON THE HALF SHELL WITH SHALLOT SAUCE

three or four servings as a piquant, low-calorie first course

2 dozen littleneck clams on the half shell
Crushed ice

Shallot sauce:
1 cup tarragon or wine vinegar
2 shallots, finely minced
Dash or 2 Tabasco sauce
3 or 4 dashes Worcestershire sauce
Salt and pepper to taste

Ask your fish dealer to prepare clams on the half shell on beds of crushed ice. Refrigerate until ready to use.

Beat all sauce ingredients together with wire whisk till well mixed. Let sauce stand for half an hour.

To serve: arrange clams on beds of crushed ice, either on one or two serving platters or on individual plates. Stir up sauce and pass separately.

SHRIMP AND ORANGE SALAD

three to four servings

20 fairly large shrimp
2 navel oranges
Salt
¼ to ½ cup chopped chives

Vinaigrette sauce:
3 tablespoons vinegar
½ cup olive oil
2 anchovies, well mashed
Dash or 2 Tabasco

Peel shrimp. Put them into pot of rapidly boiling water to which you have added 1 tablespoon salt for each quart of water. As soon as water returns to boil, lower heat and simmer for 3-4 minutes. Drain shrimp and rinse under cold water to stop cooking process. Dry well and keep in cool place.

Peel oranges, cutting away all white pith. Working over a bowl, to catch juice, use a sharp knife to cut between sections and remove orange segments. Place them in bowl with juice. (Or, if you prefer, simply peel and slice oranges.) Refrigerate.

Whisk together vinaigrette-sauce ingredients till well combined, or blend for a few seconds in food processor or blender. Add to shrimp and mix well. Mix in oranges.

Keep salad cold till ready to serve. At last moment, add chives to taste, toss, and serve.

SALADE FRANÇILLON (Mussel and Potato Salad)

four to six servings

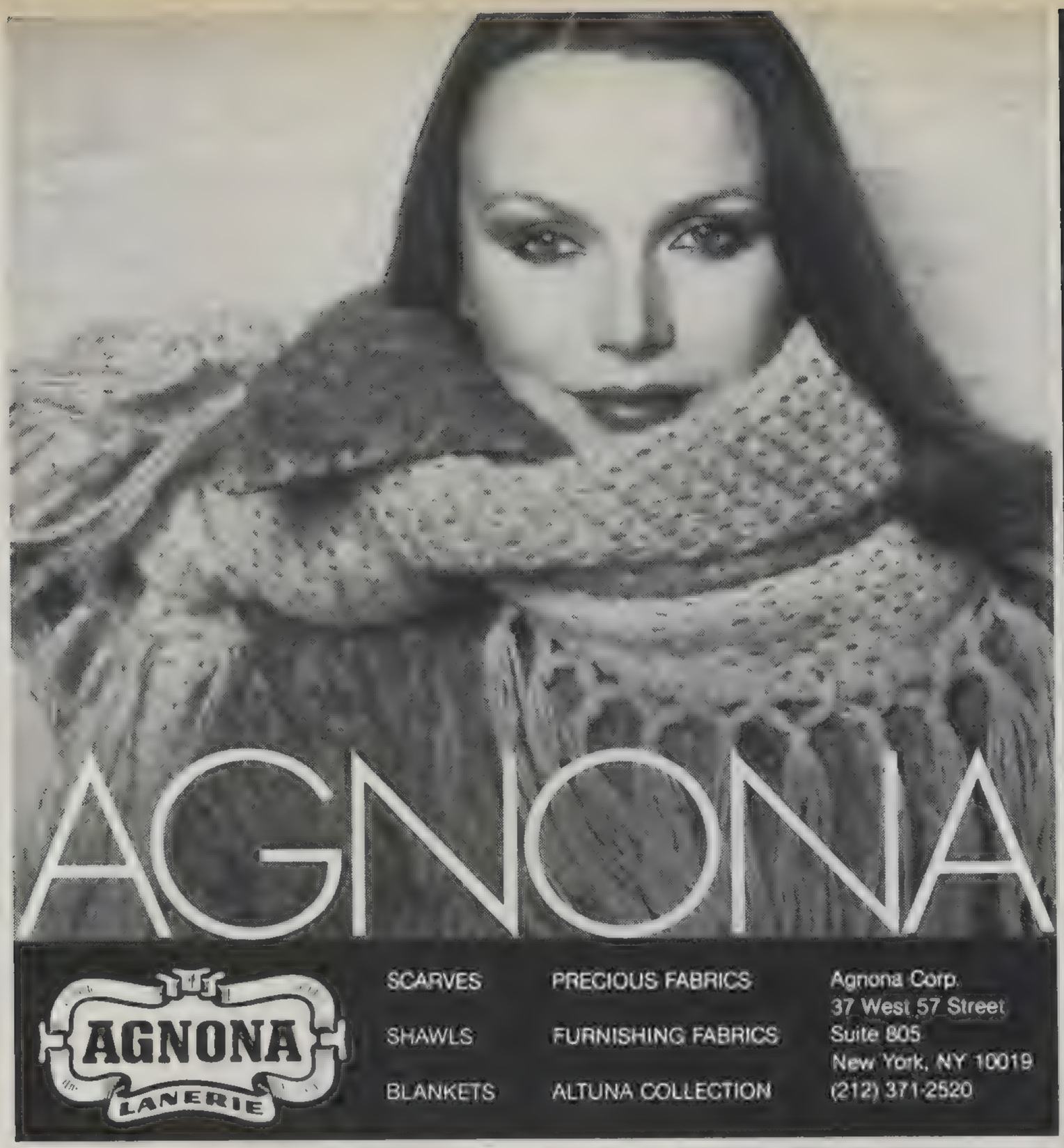
3 quarts fresh mussels
1 pound potatoes, unpeeled

(Continued on page 56)

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CHILLED FISH

(Continued from page 55)

¼ cup Champagne or Chablis
Salt and freshly ground pepper
1 tablespoon white-wine vinegar
5 tablespoons olive oil
1 cup minced celery
3 scallions, white part and a bit of the green, finely minced
½ to 1 cup homemade mayonnaise
1 canned black truffle
4 tablespoons chopped fresh chives

Clean and scrub mussels well and pull off their "beards." Place in an iron skillet wide enough to hold them in one or two layers. Add ¼ cup water. Cook over high heat. Remove mussels to a platter as soon as they open, and reserve. Discard any that do not open.

Boil potatoes till tender when pierced with a sharp knife but still firm. Drain well; spread out on paper towels to cool. As soon as cool enough to handle, peel and slice into large bowl. While potatoes are still warm, add Champagne, salt and pepper to taste, and toss carefully so that potatoes remain intact. Add oil and vinegar and toss gently again.

Remove all but a few mussels from shells, reserving some for garnish if you like. (For an amusing effect, place empty double shells one inside the other for garnish.) Add shelled mussels, celery, and scallions to potatoes and toss carefully once again. Keep salad in cool place.

When ready to serve, gradually add mayonnaise, using just enough to bind ingredients, or a bit more to taste. Taste, adding more salt, pepper, or vinegar if desired. Arrange salad in serving bowl or platter. Drain and slice truffle. Garnish salad with truffle slices, chopped chives, and a few mussels in their shells.

DOUBLE SALMON MOUSSE

six to eight servings

7¾-ounce can salmon (Bonavita brand is excellent)
½ pound smoked salmon, sliced
3 tablespoons lemon juice
¼ cup fresh dill (measure by pressing sprigs down into ¼-cup measuring cup)
2 large shallots, peeled and halved
1 envelope unflavored gelatin
½ cup mayonnaise
3 dashes Tabasco sauce
1 cup cream
Garnish: Bunch watercress

You will need a food processor (or blender) and a 4-cup mold or bowl. Have all ingredients ready and mousse can be made in minutes.

Drain canned salmon over small saucepan to collect juice. Mix drained salmon with smoked salmon and reserve. Pour salmon juice into measuring cup. Add water if needed to bring juice to half-cup mark. Pour back into saucepan, add lemon juice, and reserve.

Process dill and shallots for 20 seconds in food processor, using serrated steel-knife

(Continued on page 58)



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CHILLED FISH

(Continued from page 56)

attachment. Stop machine and add gelatin.

Bring salmon juice-lemon juice mixture to a boil, add to processor (or blender), and blend immediately for 20 seconds. Add canned and smoked salmon, mayonnaise, and Tabasco. Process 60 seconds.

With machine running, pour cream gradually through funnel. Stop machine. If mousse is not smoothly blended, run again for a few seconds till smooth. Taste, add more Tabasco if you like. Blend one or two seconds more. Pour into 4-cup mold. Refrigerate 4 hours or longer.

To unmold, run knife point around edge of mold. Dip mold in hot water for 3 or 4 seconds, wipe dry immediately, cover with inverted serving platter and turn upside down, giving platter and mold, held tightly together, a sharp tap. Serve mousse garnished with sprigs of fresh watercress.

SCANDINAVIAN GRAVLAX (Cold Cured Salmon)

fourteen servings as a first course or thirty to forty canapés

4-pound center-cut piece fresh salmon (do not use salmon that has been frozen). Ask your fish dealer to cut salmon into 2 fillets, removing bones but leaving skin intact.
⅔ cup salt
⅔ cup sugar
2 teaspoons white (or black) peppercorns, coarsely crushed
1 teaspoon allspice, coarsely crushed
1 teaspoon ground cardamom
4 large bunches fresh dill
Garnish: lemon wedges, mustard-dill sauce (see next recipe)

Rinse fish under cold water, then pat dry very carefully with paper towels.

Mix together salt, sugar, pepper, allspice, and cardamom. Rub mixed seasonings very thoroughly into flesh side of fish. Reserve any remaining seasoning.

Arrange one bunch dill sprigs along bottom of glass or ceramic dish large enough to hold fish fillets one on top of the other. Lay one fillet on dill, skin side down. Cover with second bunch dill sprigs. Cover with other fillet, laid skin side up. Sprinkle any remaining mixed seasonings on skin and cover with third bunch dill sprigs. Arrange remaining dill around fish.

Cover fish with waxed paper, then weigh it down with heavy plate or board, using additional weights on top so that fish is pressed down. Refrigerate for 48 hours or even longer. (It's worth waiting for.) Turn whole salmon-dill "sandwich" over every 12 hours, replacing plate and weights each time. Do not discard liquid that accumulates; it is marinating or "curing" salmon.

When ready to serve, remove salmon, discard juices, and scrape away and discard all dill and spices. Place fish on cutting board, skin side down. With very sharp knife, held almost horizontally, cut paper-thin slices on the diagonal, cutting toward, but not through skin. Serve salmon with lightly buttered dark bread, accompanied by lemon wedges and mustard-dill sauce.

MUSTARD-DILL SAUCE

about two cups

⅔ cup Dijon mustard
¼ cup sugar
¼ cup white-wine vinegar
Salt and pepper to taste
¼ cup sour cream
⅔ cup olive or vegetable oil
⅔ cup chopped fresh dill

Mix together all ingredients except oil and dill. Gradually pour in oil, stirring until smooth. Stir in dill. Refrigerate till ready to serve. Will keep in refrigerator for two weeks.

A must with gravlax, and surprisingly good with salmon mousse, poached fish, boiled shrimp, or boiled vegetables.

POT-AU-FEU DE POISSONS (Cold Poached Fish with Vegetables)

six to eight servings

Four to five pounds of fish will serve six to eight people. Use striped bass, sea bass, bluefish, salmon, or a combination. Two fish of equal thickness will cook in same amount of time.

4- to 5-pound fish or two 2½-pound fish

Court-bouillon:
2 cups white-wine vinegar
2 cups dry white wine
2 carrots
2 stalks celery
2 sprigs dill
3 cloves
6 peppercorns
2 tablespoons salt
2 teaspoons mixed dry herbs

Vegetable garnish:
1 pound each of snow peas, ends trimmed and strings pulled away; baby carrots, peeled, trimmed, left whole; zucchini, not peeled but cut into strips; scallions, trimmed of most green (almost any vegetable you like can be substituted: green beans, peas, lima beans, potatoes, cauliflower or broccoli flowerets)
Sprigs parsley or watercress

Wipe fish clean with wet cloth. To determine how much court-bouillon will be needed to poach fish, place fish on rack in fish poacher and add water just to cover. Remove fish and measure depth of water. Court-bouillon must come up to same mark. Place all court-bouillon ingredients in poacher, then add water till it reaches that mark (about 3 quarts). Cover and bring to boil. Reduce heat and boil for 20 minutes. Add fish, wrapped in cheesecloth for easy removal, to court-bouillon. As soon as water begins to boil again, reduce heat for slow simmer. (Water that is barely sending up a few bubbles will cook fish to the maximum tenderness.) As soon as fish flakes easily when tested with a fork, it is done. (Tip: James Beard is a great believer in the Canadian cooking theory—cook a fish 10 minutes for every inch of fish's depth when measured at thickest point. This is a reliable method no matter what cooking procedure is used.) *(Continued on page 64)*

DITES-LE AVEC LES YEUX.
(Say it with the eyes.)



Stendhal
PARIS

New National Smoker Study:

Merit Taste Matches High Tar Competition!



High tar smokers report: low tar MERIT delivers flavor of leading high tar brands.

Can low tar MERIT with 'Enriched Flavor' tobacco measure up to the flavor delivery of high tar cigarettes?

Read the research results of a new national smoker study conducted with high tar smokers—smokers like yourself—who taste-tested MERIT against leading high tar brands.

Results Endorse MERIT Breakthrough

Confirmed: Majority of high tar smokers rate MERIT taste equal to—or better than—leading high tar cigarettes tested! *Cigarettes having up to twice the tar.*

Confirmed: Majority of high tar smokers confirm taste satisfaction of low tar MERIT.

Detailed interviews were also conducted with current MERIT smokers.

Confirmed: 85% of MERIT smokers say it was an "easy switch" from high tar brands.

Confirmed: Overwhelming majority of MERIT smokers say their former high tar brands weren't missed!

Confirmed: 9 out of 10 MERIT smokers not considering other brands.

First Major Alternative To High Tar Smoking

MERIT has proven conclusively that it not only delivers the flavor of high tar brands—but *continues* to satisfy!

This ability to satisfy over long periods of time could be the most important evidence to date that MERIT is what it claims to be: The first major alternative to high tar smoking.

© Philip Morris Inc. 1978

Kings: 8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Aug '77
100's: 11 mg "tar," 0.8 mg nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

MERIT
Kings & 100's





Natural suede, glossed with smooth leather. On a cushioned, wedge.
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Eye Color Styler Pencils

Try Lip Color Styler-Pencils, too.

Maybelline
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will help smooth away years of lines
in minutes. And a tiny drop will
last for hours and hours!

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cosmetic sales person. She will be
delighted to show you a brand new you.



The better product sold only at better stores

Bedroom Legs

How to get them. Since bedroom legs are smooth and very nice to touch, you get them with the new Bic Lady Shaver. It lets you shave really close because it's got a special guard bar to protect you from nicks.

How to keep them. Some shaving methods can be either painful, irritating or expensive. Bic Lady Shaver gives you weeks and weeks of sexy smooth shaves for pennies.

How to use them. You're kidding.



CHILLED FISH

(Continued from page 58)

Remove fish carefully to platter lined with paper towels. Carefully peel off skin, leaving head and tail intact. Turn fish very carefully and peel skin from other side. Cover with plastic wrap and refrigerate or keep in a cool place.

Now prepare vegetable garnish. Boil each vegetable separately in lightly salted boiling water till tender but still crisp. Snow peas, for example, will be ready in a minute or two. Rinse immediately in cold water to stop cooking process and drain well. Cover with plastic wrap and refrigerate or keep in cool place.

Carefully transfer fish to serving platter. Cut away fins and any bones that cling. Arrange vegetables in decorative groups around fish and garnish with sprigs of parsley or watercress. Serve fish accompanied by a choice of 3 sauces, aioli, salsa verde, and tomato-yogurt sauce. (See following recipes.)

AIOLI (Garlic Mayonnaise)

approximately two cups

3 large cloves garlic, peeled and cut in halves
6 tablespoons lemon juice
1 whole egg plus 1 yolk
½ teaspoon salt
½ teaspoon pepper
1½ cups olive oil
Garnish: 1 garlic clove, peeled

Put garlic in container of food processor with serrated steel-knife attachment. Turn on machine. After 3 or 4 seconds, add lemon juice, egg and egg yolk, salt and pepper. As soon as well-blended, pour in oil gradually but not slowly (as would be necessary in a hand-stirred mayonnaise). Stop machine when all oil has been added. Place aioli in bowl and cover with plastic wrap. Refrigerate till served. When ready, stir sauce, pour into serving bowl, and decorate with peeled garlic clove in center as an identification tag if you are passing several different sauces at the same time.

Variation: To make in a blender, use finely chopped garlic cloves instead of halved garlic cloves, and 2 whole eggs instead of 1 whole egg and 1 yolk. Then proceed as above.

SALSA VERDE

about two cups

4 tablespoons finely chopped fresh parsley
1 small clove garlic, finely chopped
2 salted anchovies, finely chopped
1 small dinner roll, or half a boiled peeled potato
2 tablespoons vinegar
2-3 pickled mushrooms, finely diced (available in Italian delicatessens)
Salt and freshly ground pepper
2 teaspoons capers
1 small sour pickle or *cornichon*, finely chopped
1 tablespoon finely diced green, yellow, or red pepper
½ teaspoon finely diced scallion or onion
1 hard-boiled egg yolk, mashed
8-12 tablespoons Italian olive oil

In a wooden bowl or fairly large mortar, mix parsley, garlic, and anchovies. Discard crust from dinner roll; break up inner crumb and soak in vinegar. Squeeze vinegar out and put bread into bowl; mash in with wooden spoon or pestle. (If using boiled potato, cut up and add to bowl with 1 teaspoon vinegar.)

Add remaining ingredients except oil and mash together into a coarse paste. Add olive oil gradually, using only enough to make a thick but fairly liquid paste. Store, covered, in a cool place but not in refrigerator; float a bit of olive oil on top to prevent discoloration.

When ready to use, most of oil may have become absorbed, in which case gradually stir in a bit more oil. Correct seasoning.

TOMATO-YOGURT SAUCE

four to eight servings (approximately two and one-quarter cups)

2 cups plain low-fat yogurt
1 shallot, squeezed through a garlic press or finely minced
½ teaspoon sugar
3 tablespoons tomato sauce
3 tablespoons tomato ketchup
½ teaspoon curry powder (or more to taste)
Salt and freshly ground pepper to taste
Optional: 1 teaspoon lemon juice or more to taste

In small bowl, thoroughly mix all ingredients. Taste, add lemon juice, if desired. Refrigerate till ready to use. ▽

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But a few new converts are won every day by its unique bittersweet taste.



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—Steve Gibson, San Fran.



"I still haven't gotten Fred to drink Campari. But I'm hopeful. After all, last month I got him to give up suspenders."
—Joan Gringer, N.Y.C.



"Yesterday, when everybody ordered cocktails, I said, 'Campari' instead of what I usually say ('Martini'). I found it improved my articulation."
—Mort Goldstein, Boston.



"A Campari & Soda prepares my palate for a good meal. After I finish the drink, I go to bed, and my palate goes out to dinner."
—Lea McIntyre, Reno.



"With a lot of soda, Campari is a perfect before-dinner drink. With a little soda, it's a great cocktail. With nothing at all, it's in a glass by itself."
—Jeff Landis, Atlanta.



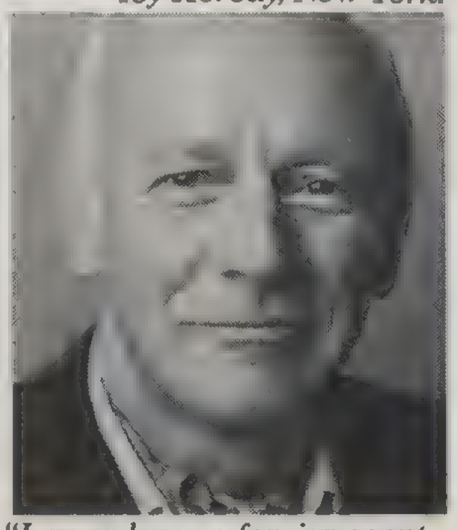
"I allow myself one drink before dinner. Since I discovered Campari & Soda, I've been eating six dinners a day."
—Iby Korody, New York.



"Whenever I spot another Campari drinker I always honk my horn and wave."
—John Gray, Seattle.



"I first tried Campari on the Via Veneto in Rome and didn't care for it. But that was before I met Marcello."
—Greta Westfall, L.A.



"I never knew a foreign agent who didn't drink Campari."
—James Barker, Wash., D.C.



Imported, prepared and bottled by Austin, Nichols & Co., Lawrenceburg, Ky. 48 proof bitter liqueur.

CAMPARI & SODA

Pour a jigger (1½ oz.) of Campari over ice in a tall glass. Add 4 ounces of club soda. Squeeze in a wedge of lemon or lime to taste, if desired.

Beauty Now



MOISTURE/HEALTH: Should you take a sauna or steam bath after jogging? "No," according to Bill Grantham, director of the Aerobics Activity Center in Dallas.

"Wet heat makes you perspire—and you don't want to perspire more than you normally would after strenuous exercise. In fact, before and after a workout—especially in summer—sip some liquids. Avoid sauna and steam rooms—they aren't that beneficial, and you need your water."

MOISTURE/HAIR: How does summer heat affect hair? "Moisture in the air exaggerates hair's natural tendency and swells the hair shaft," according to hair expert Kenneth. "So, straight hair gets straighter and limper; curly hair, curlier and fuller. Setting lotions, instant conditioners help by coating hair; conditioners also help prevent dryness from the sun."

EASY WAY TO REPLACE SOME OF THE MOISTURE REMOVED BY AIR CONDITIONING: CULTIVATE INDOOR MOISTURE GARDENS OF FERNS AND IVY–WHICH ARE SURPRISINGLY UNDEMANDING. SET PLANTS ON A TRAY OF PEBBLES FILLED WITH WATER–MIST DAILY, WATER TWICE A WEEK; ADD A FEW DROPS OF COOL, GREEN SCENT. EVAPORATING WATER KEEPS AIR MOIST, SMELLING NICE.



BRACING SCENT-SATION: AN INSTANT "SCOTCH HOSE" SHOWER. TAKE A REFILLABLE SELTZER BOTTLE, POUR IN WATER, A SPLASH OF SCENT—IN THIS CASE, ESTÉE LAUDER'S ALIAGE—"SHOWER" IT ON. SIPHON, $38.80 PPD. WILLIAMS-SONOMA, DEPT. 6576, P.O. BOX 3792, SAN FRANCISCO, CA 94119.

Summer scent thoughts: If the fragrance you've worn—and loved—all winter smells different in summer, it's not your imagination. Heat and humidity intensify scent. Switch to something "paler," more subtle, or simply use less. To create a scented room atomizer/moisturizer: fill a plant mister with water, drops of fragrance, and spritz everywhere.

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Your skin, 70 percent water, thrives on moisture. Essential: drinking four or five glasses of water each day. And keeping the skin moist. If skin is dry, slather an emollient all over *before* shower or bath. Afterwards, apply body lotion to still-damp skin—holds in moisture. Use moisturizing soaps, gel cleansers. If they're in the same scent "family"—e.g., all Aliage, above—you've got a great base for the layer of cologne that comes next. Last word: bathe with the door shut for a mini-sauna. Moisture gardens, NY florist Jim Goslee, Goslee Associates. Custom Hydro Spa, Baths International, NYC.

Wear a Max today.

Great looking.
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Long, lean, all-white
Max 120s.



Regular and Menthol: 17 mg. "tar," 1.3 mg. nicotine av. per cigarette, FTC Report August 1977.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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Beauty Now

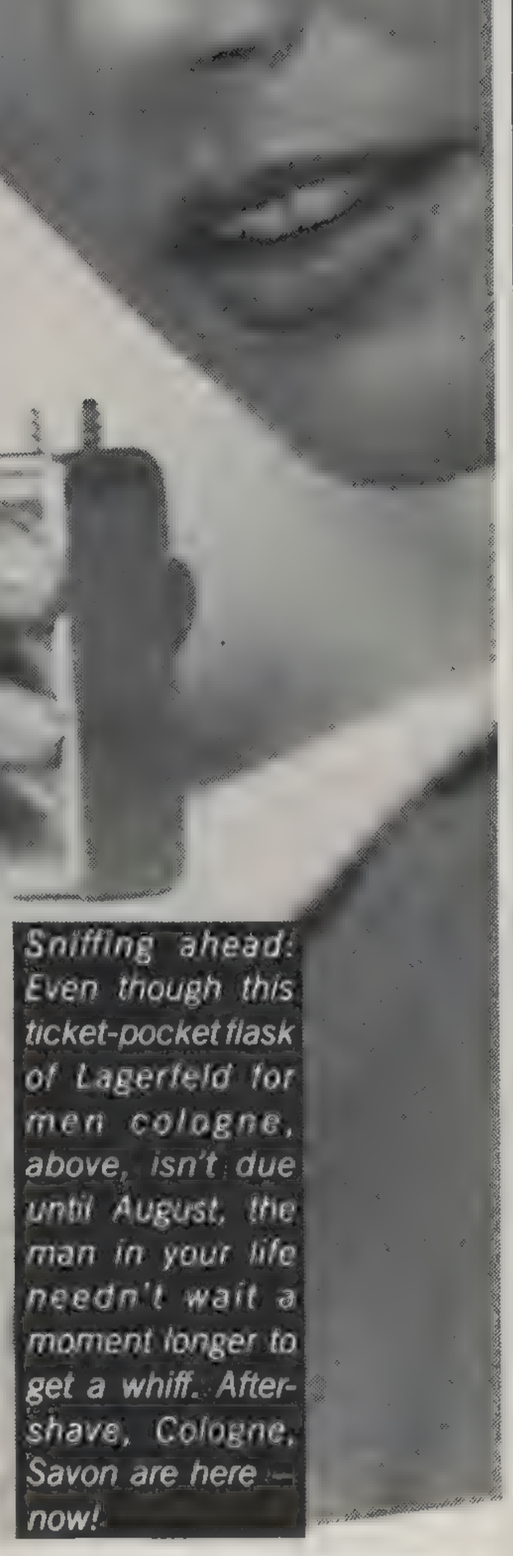
Collect perfume bottles—as wonderful as the scents inside



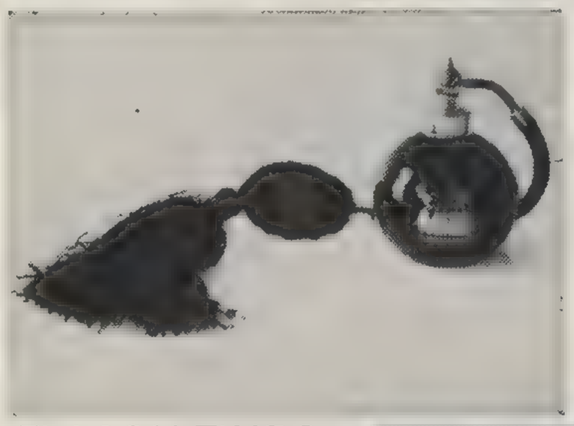
The fragrance that's walking out of Paris stores and being sneaked into the States: YSL's Opium, *above*. Good news: some will be here by Christmas—so you can whiff what Paris loves. . . . Worth a little longer wait: the new Lanvin *Boule Noire vaporisateur, below*. All black-glass, luxe, nostalgia. And all yours, next year.



To hold a favorite scent: Kiehl's French glass flacons; 3 sizes; clear or smoke. Kiehl's, 109 Third Ave., N.Y., NY 10003.



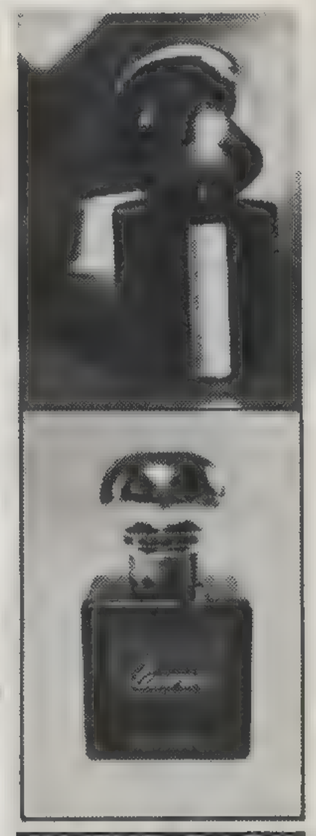
Sniffing ahead: Even though this ticket-pocket flask of Lagerfeld for men cologne, above, isn't due until August, the man in your life needn't wait a moment longer to get a whiff. After-shave, Cologne, Savon are here — now!



For women/men who know Penhaligon in London, good news: they're in NYC at Bergdorf's now. For those who don't, what luck! Their scents come in reusable bottles. As does Guerlain's Impériale Eau de Cologne.

FLACON FINDS, RIGHT: GOURD TO FILL, HANG NEAR TUB; 2 SMALL '40'S SCENT BOTTLES; ROCK CRYSTAL MINIATURE. THESE, FROM SHERMAN & MIXON, 404 COLUMBUS AVE., NYC.





IN THE DARK scent lasts longer, won't go "off" or change color. *Top:* André Courrèges' smoke-brown-and-gold bottled Courrèges Perfume. *Above:* Ralph Lauren's Lauren in ruby-glass cube.

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YOU WRITE US

(Continued from page 16)

Invisible fashions?
As one who is in the business of making clothes, I have long been a loyal buyer of Vogue . . . truly my "bible"; but . . . lately . . . I feel I must speak up.

Why? Your practice of showing dismembered parts of the body blown up to full-page size has filled me with dismay! What purpose in displaying an arm, leg, mouth, breast, etc.?

Also, your practice of photographing the fashion "collections" in microfilm size, necessitating the use of a magnifying glass, completely baffles me! What purpose in crowding fifteen photogs on one page when one can barely see them?

And the models! . . . Has the modeling profession ceased to have the aura of glamour of the past when every attractive girl aspired to be a Powers model? With the exception of two, your models just don't have "IT." Patti Hansen? I am afraid not. . . .

Sofia Kristoff
San Francisco, CA

Clothes cover-up . . .
The May issue of Vogue pleased me very much. I can hardly wait for your magazine to arrive on the newsstand, as it is my favorite. The fashions are lovely and Patti Hansen is gorgeous with clothes on. Even though the clothes are skimpy, at least everyone is covered up this month. Thanks again.

Rosemary Burt
Keene, NH

Solo travelers, continued
With dismay and disbelief I read "Traveling Alone" by Joanne Turpin in February Vogue.

I, too, am a "middle-aged" woman and have traveled on my own throughout the world during the past eighteen years, and have never encountered the difficulties reported by Mrs. Turpin.

From the Amazon jungle and all of South America to the mountains of Nepal and India through all of Europe and Asia, there has never been time to be lonely. With such a fascinating world to see and so many charming people to meet, how could there be? . . .

Perhaps Mrs. Turpin's problems stem from "blue jeans as the mainstay of my wardrobe" and her "infallible guide, *Fielding's Low-Cost Europe.*"

I've found that by doing a little preplanning and spending a few dollars more there is no reason why any woman, young or old, cannot enjoy world travel in complete comfort and safety. . . .

Yvonne Willis
Short Hills, NJ

Further DNA discussion
Kudos and bouquets to Vogue for presenting to its readers well-written, intelligent articles on important and controversial issues of our times. ("Control of DNA"; "The Fight for a Healthy Earth"; "Women as God-Links": March, 1978.)

It is regrettable, however, that in the first of these articles Maxine Singer responds to my quoted views by glossing over the difficult and enduring problems in the recombinant DNA controversy and has chosen to indulge in *ad feminam* attack and semantic quibbling.

In lieu of the emotion and obfuscation, readers would benefit from her serious discussion of: 1. the need for systematic risk assessment; 2. the critiques of the National Institutes of Health guidelines as inadequate by eminent scientists such as Dr. Robert Sinsheimer, former chairman of the department of biology at the California Institute of Technology; Dr. Erwin Chargaff, recipient of the National Medal of Science; Dr. Liebe Cavalieri, microbiologist of the Sloan Kettering Institute, et al.; 3. the critique of the NIH guidelines by the Environmental Protection Agency which calls for assessment of the technology's impact on forestry, agriculture, fish and wildlife populations, etc.

The nuclear energy industry is foundering today because it was built on technological hopes and expectations, rather than on technical solutions. The *premature* development of recombinant DNA research and its commercial application could well propel us, but irreversibly, into a similar technological quagmire.

We must learn from technology's history if we are not to repeat its errors.

Francine Robinson Simring
Friends of the Earth
Executive Director
Coalition for Responsible Genetic Research
New York, NY

Let's hear it for man talk
BRAVO! de Kooning, Lagerfeld, and the Summer Report for Men: Art, fragrance, and style! Thank you, April Vogue. Splendid!

Raymond Galvin
Hartford, CT

(Continued on page 72)

Conceptrol Birth Control Cream.
The only birth control method as easy as the tampon.



Convenient Conceptrol* Birth Control Cream comes in tampon-like applicators. Each is prefilled with the correct amount for a single application making it easy to keep handy. And because the applicator is discreetly wrapped, no one has to know you're using Conceptrol but you.

Easy The applicator is designed to place the cream where it's needed most. To use, simply insert, release the cream and discard the applicator. Conceptrol is that easy to use.

Effective Conceptrol Birth Control Cream contains the highly potent spermicide nonoxynol-9 and is available without a doctor's prescription.

Remember, no method of birth control can absolutely guarantee against pregnancy. For maximum protection, all methods must be used according to directions.



Ortho

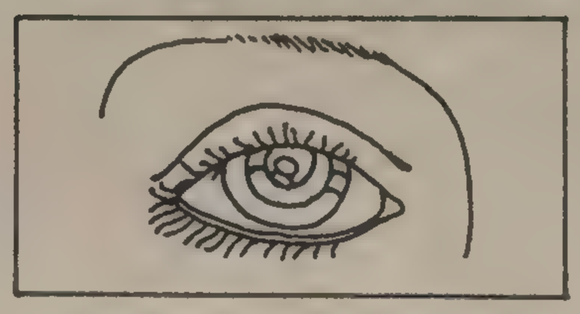
The world's largest laboratories devoted to family planning research.

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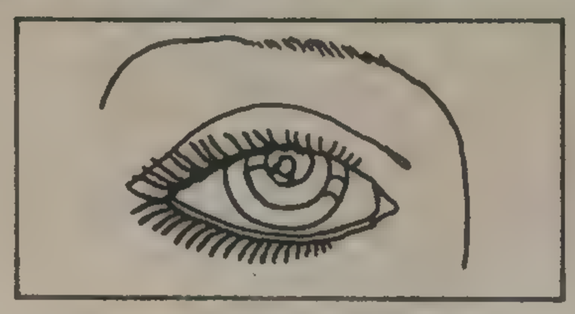
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But our built-in benefits don't stop there. Even after you remove this special mascara you'll see an improvement in your lashes. Just as conditioner helps to make the hair on your head look shinier, healthier, more alive, our lavish conditioner will do the same for your lashes.



Lashes before Mascara with Conditioner.



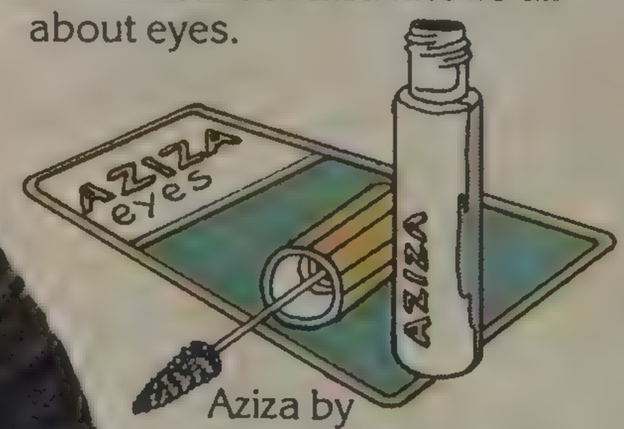
Lashes after Mascara with Conditioner.

In fact, the more you wear this extraordinary mascara, the more beauty results you should see. Your lashes will look lush and glossy, and they'll feel soft and supple. And they'll be better for real.

Aziza Mascara with Conditioner comes in Black, Brown/Black, Brown, and Blue/Black. All will look fresh for hours and can be easily removed the way you like best. We think one of the best is Aziza Eye Makeup Remover Pads.

Questions? For a free book, "Aziza Demonstrates All About Eyes," send 25¢ for postage and handling to Aziza, Dept. 737, 33 Benedict Place, Greenwich, Conn. 06830.

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YOU WRITE US

(Continued from page 70)

Another India

In regards to your special feature "Vogue in India" in the May 1978 issue, this feature was such a publicity farce that, having been to India, I hesitate to believe we saw the same country. The India spoken about here is a small percentage of the country and cannot be separated from the mass of poverty which surrounds, yes, even the Taj Mahal. To Ms. Messinesi ("Once-and-future India: raw energy, echoes of the Raj"), are you sure you didn't have on those blinders you referred to, because how else did you miss the hundreds of thousands of beggars? I went to India in 1973 with my Asian history class and spent four weeks there. As a teenager, I appreciated the problems and the culture more than you who claim to have eyes like "camera lenses." . . .

Carol A. Baldwin
Philadelphia, PA

Editorial advice

I've just looked through the April issue of Vogue and I've got a suggestion . . . you could put some clothes on your models and start a fashion magazine!

S. L. Parker
Tucson, AZ

University posts

The article entitled "Plastic Surgery, the Unplain Facts" published in the April issue of Vogue magazine has been brought to the attention of the Department of Surgery at Emory University. Please be advised that James R. Leonard, M.D., has never enjoyed an appointment on the faculty at Emory University. . . .

The Department of Surgery specifically requests that Vogue magazine inform its readers that James R. Leonard, M.D., in no way is connected to Emory University nor has he been. His views are entirely his own and those of Ms. Melva Weber.

M.J. Jurkiewicz, M.D.
Vice Chairman
Department of Surgery
Emory University
School of Medicine
Atlanta, GA

There is no record of any appointment to the faculty for Dr. James R. Leonard at the University of Pennsylvania School of Medicine in the Department of Otorhinolaryngology and Human Communication. Any statements to that effect in Vogue magazine cannot be substantiated.

Leonard D. Miller, M.D.
Acting Chairman
Hospital of the
University of Pennsylvania
Department of Surgery
Philadelphia, PA

Italian time warp

EDITOR'S NOTE: *A bit of confusion resulted from Joan Juliet Buck's account (March Vogue) of her visits to Villa d'Este and the Ideacomo silk manufacturers show. Her two trips to Como were made within a few weeks in 1974.* ▽



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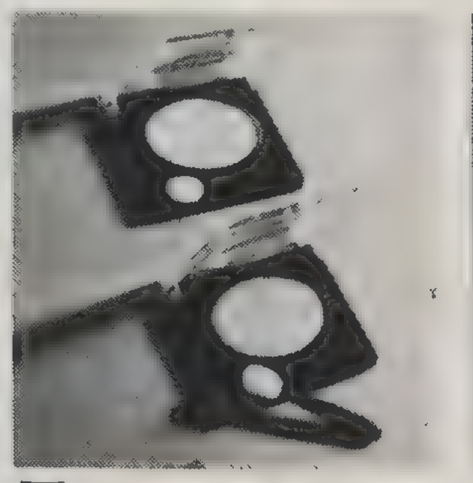


Beauty Now

Everything's coming up shimmering, glimmering, pearlized! Iridescent powders, *nacré* creams: the shimmer's the point—but *subtle!* Two examples: flower-y Pearlessence gleamer by Perfumes of Hawaii and Coty's Smitty Shimmering Body Cologne.



Streak of light: pearl-blue "gym" shorts and T, *above*. To jog, disco! in. Shorts, Off Broadway. About $15, Bullock's.





FACE GLEAMERS

For a touch of pearl: a slide of glimmering eye powder, such as Maybelline's Ultra Frosts, *above left,* in this summer's range of canyon colors . . . To slick everywhere—brows, lids, cheeks—Chanel's Ombre Cristalline, *above right,* all pale, pink light.

SUMMERIZE makeup with skin coloring that doesn't "fade" or "disappear" into your skin the moment you start to perspire. In other words, Cover Girl's 9-Hour Cheek Colors.

SUN-PROOFING

What goes on under all your shimmering makeup in summer: moisturizer with a built-in sunscreen. Or, for even better protection under makeup, skip moisturizer; instead, use regular sunscreen or sun block. Be sure the one you choose is compatible with skin type. Eclipse Sunscreen Gel, for example, is good for an oily skin, the Lotion for dry. . . . Look for "water-resistant" sunscreens. They stay on — and on — through heat, perspiration. One to try: Alo-Sun's stick-form Sun Block.

Oily skins: fight blemishes with treatment duos that cleanse skin, help dry trouble spots. Two we like: Oil-Relief Cleanser from Charles of the Ritz in tandem with Oil Blotter Gel, near right; Neutrogena's Acne-Cleansing soap and Acne-Drying Gel, far right.



Super skin coverup (hides scars, birthmarks, sun spots, broken capillaries *and* blemishes): Covermark—waterproofed, sunscreened, almost undetectable. Ten shades. Look for it in department stores or send for the shade chart: Lydia O'Leary Salon, 575 Madison Ave., NYC 10022.

Marsha Breslow for A&M Breslow earrings; Frangeul painted-wood bangles.

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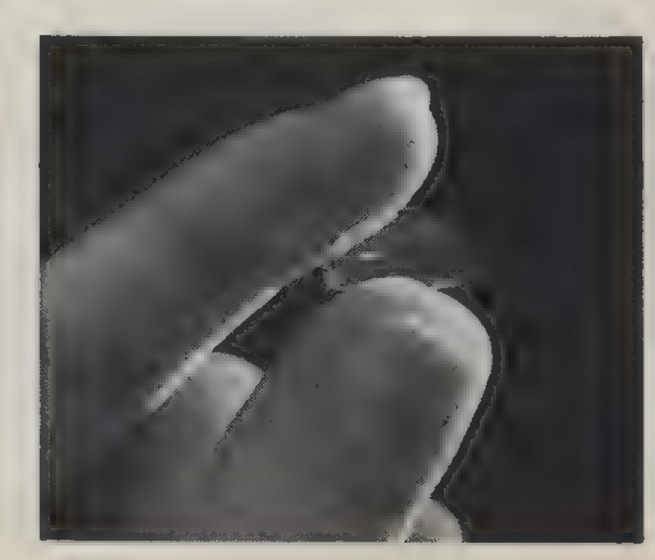
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Beauty Q & A

It's summer! And life in the sun means: caution, care, protection! Here's why...

Q **Am I making a mistake by continuing to sun on the beach during the summer?**

A Joseph B. Jerome, Ph.D., senior scientist of the American Medical Association, told Vogue's American Woman seminar (June issue): "Two things age people as far as appearance is concerned. One is chronological age. The other is the amount of exposure to sun your skin receives. Reorganize your life to do indoor things during the hottest, brightest part of the day. Exercise outdoors in the early morning or late afternoon. Protect your skin. Wear loose, cotton clothes; wear hats. Use sunscreens—and caution: Going out in the sun makes you feel good. But keep in mind that sun damage to skin is cumulative and not reversible."

Q **How can I enjoy summer sun—and avoid its damaging effects?**

A Awareness that the cumulative effect of sun exposure leads to aging, wrinkling, and, in some cases, skin cancer is the first step. Common sense is the second. Get just enough color to keep from looking pale. A golden glowing skin is much prettier—and healthier—in the long run than a deep-brown one. *Always* use maximum protection on parts of the body that get the most exposure—hands, shoulders, arms, face, ears, back of neck, tops of feet. And, when you're out in the sun, remember to reapply sunscreen *often*.

Q **Which type of sun product should I use? A lotion or an oil? A sunscreen or a sunblock?**

A There are several types of sun products; your choice depends on skin type and the intensity of the sun. Sunscreening products are designed to prevent a large amount of the sun's rays from reaching the skin. These sunscreening agents contain ultraviolet-absorbing ingredients in varying strengths. Some products allow tanning, while others are formulated to keep out almost all UV rays.

To make a selection easier, sunscreens are now labeled with numbers indicating the Sun Protection Factor. These numbers tell you how many times longer you can stay out in the sun when using that particular product, than with no protection at all. For instance, Coppertone Oil has a SPF of 2, which means you may stay in the sun two times longer than with no protection at all. If you use a product such as Super Shade 15, you may stay in the sun up to fifteen times longer than with no protection at all. (For an in-depth report, and more about sun and skin, see April Vogue.)

Q **No matter how careful I am when I'm out in the sun, I still burn. Why?**

A It may be that—like most people—you like to stay out "just a little bit longer," or that you don't realize ultraviolet rays *can* pass through clouds, penetrate water, bounce off the concrete around a pool, or the sand on a beach (and catch you *under* an umbrella). Finally, you may not be careful about *reapplying* sun lotion—you must, after *every* swim.

Q **If you're using a good sun product—with an SPF of 15—can you stay in the sun indefinitely?**

A Even the most effective sunscreens can't guard completely against sunburn and skin damage. And overexposure to sun can result in more than just a burn. Heat fatigue is a common problem. Use good sense; if you feel the least bit dizzy, seek shade. ▽



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Hair Now

First glimpse at hair this fall: sleeker, neater, shorter





Going short: When Halston decided model Constance Cook, *above*, should cut her medium-long hair short, they went to David Daines at Davian, 833 Madison Ave., NYC 10021. "It has changed my entire appearance, and — even better — saved me time." Earring information, next to last pages.

In the air: The look of a small, neat head that has the simple proportion that works with the new — narrower — line of clothes. Which means more short hair looks, more defined lines. One way to get the look with long hair, the pretty way John Sahag smoothed, twisted hair, above, and added a wave in front.

Step by step: It's the cut that counts . . .

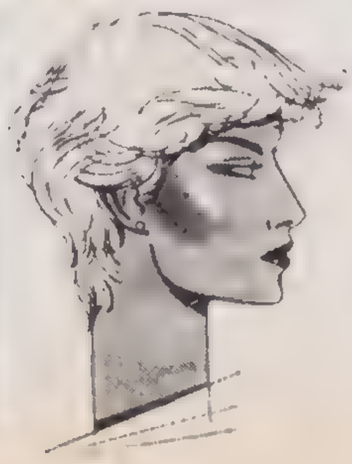


David Daines at Davian says, "You don't have to worry about short hair's looking hard-edged or flat." Above: He gets a loose, free-hair feeling in the finished cut (*far right*) by scissoring into blunt-cut hair to soften the line (*left*) and working, as a good cutter will, from a series of small parts (*center*). Although the final cut is barely one-inch long (*right*), it is versatile, and can be brushed forward or back.



Short cut /New York: The best short hair has the kind of look you see, left: cropped neatly, without a hard line anywhere. This, the way hair is being cut by Nicole at Yves Claude, 425 Madison Ave., NYC 10017.

Short cuts/Beverly Hills: At Hugh York's, Sami Fugitt's, and Bernard Daley's new H.S.B. Salon (9687 Santa Monica Blvd.), you get good looks plus — the car problem's solved; they park yours for you. The same goes for the new salon of London's Michaeljohn, 414 N. Camden Dr.



Hello, beautiful suntan. Goodbye, beautiful hair.

For you, summer is warm and welcome and way overdue. But for your hair, it's nothing but bad news. Here's what's in store for your crowning glory.

Sunning. You protect your skin with layers of lotion while your hair just sits there, getting dry, streaked and brittle. Poor hair.

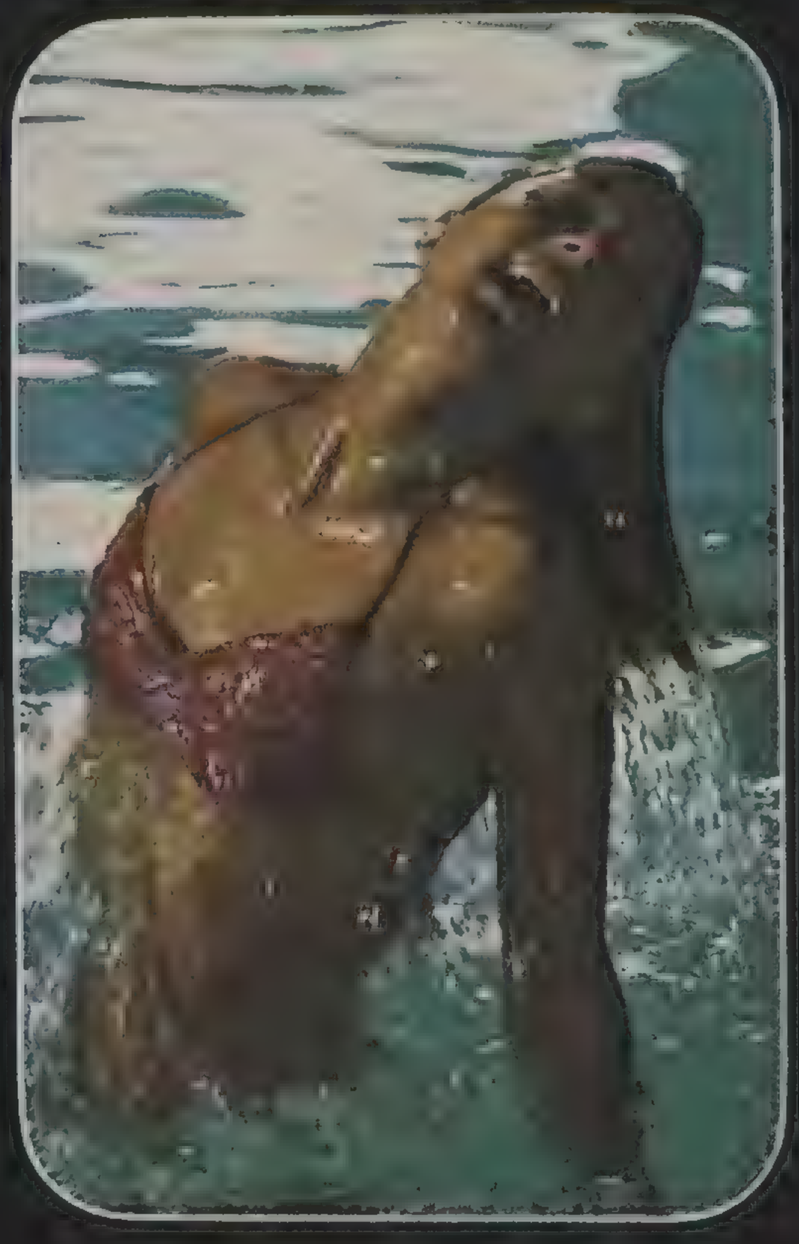
Swimming. It refreshes your body, but your hair suffers from the salt in the ocean (which dries it) or the chlorine in a pool (which dulls it). Some choice.

Shampooing. To make everything worse, you wash your hair more often. Which means more opportunities to blow dry when heat is the last thing you need.

Humidity. Humiliating! Curly hair turns to frizz and straight hair falls limp. No matter how well-groomed your hair was, after one sticky day, it isn't. Your hair can't win.

Fortunately, there's Pantene. The Pantene Summer Treatment Program helps correct damaged hair and helps prevent further damage. Pantene gives back to your hair what summer takes away. For healthy-looking hair try these on this summer.

Shampoo de Pantene. The creamy-smooth lather gently lifts out dirt. Makes your hair lustrous and healthy-looking.



We're all for fun in the sun. But not at the expense of your hair.

Treatment de Pantene. The 60 second intensive conditioner for damaged hair. Use it once a week to give your hair a new lease on life.

Heat Solution* de Pantene. The solution to problems caused by heat. Shields your hair from the sun's damaging rays and puts back the moisture that summer steals. A must before every blow dry.

Setting Lotion de Pantene. Makes even a summer hair set last for days. Holds without leaving your hair sticky. Contains a special anti-humidity agent for hot summer days.

Hair Spray de Pantene. Holds your hair style naturally. There's a special sunscreen that keeps the sun from discoloring your hair. Plus an odor-counteracting system to keep your hair smelling fresh, even in a smoke-filled room.

That's it. The Pantene Summer Treatment Program. If you have a summer hair problem, we have the solution. Look for Pantene in the cosmetics department of fine drug and department stores. You'll find that each Pantene product is designed to help solve a specific problem. Each reinforces the other. Together, they keep your beautiful hair beautiful, right through the summer.



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Jacques Levine

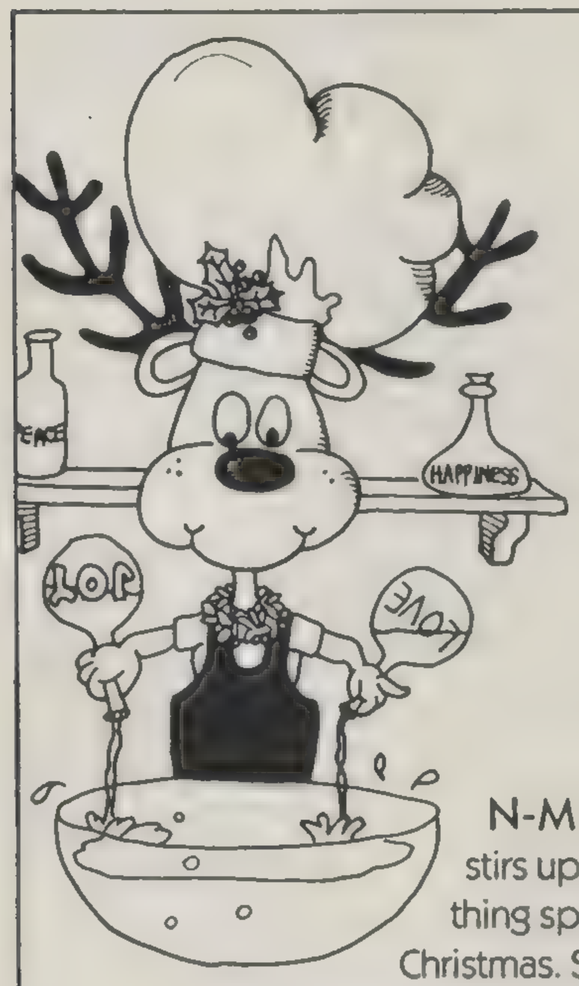
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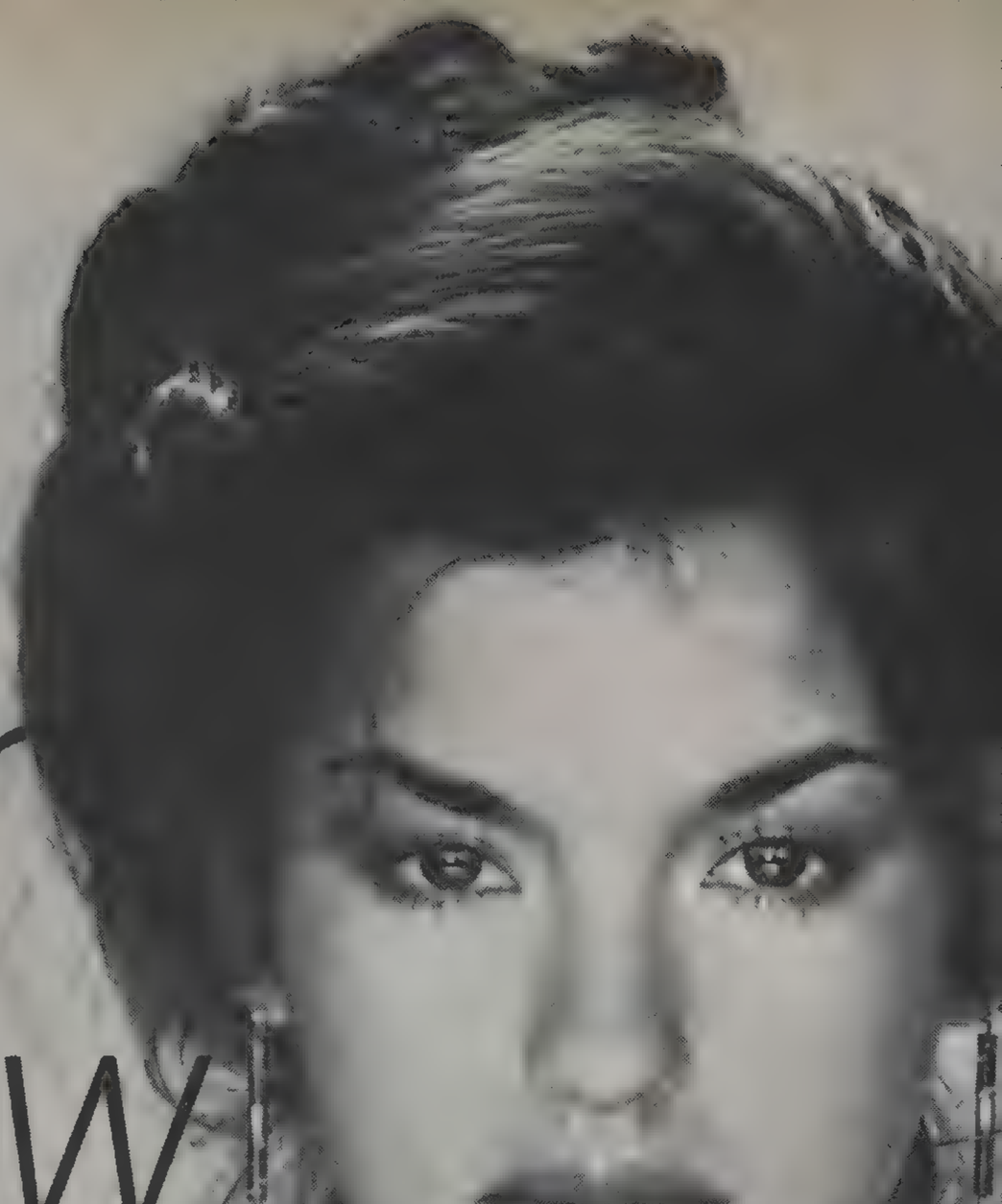


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Hair Now





Beach/day: Marc Pipino's wet-hair look. Diamond earrings, Elsa Peretti of Tiffany.

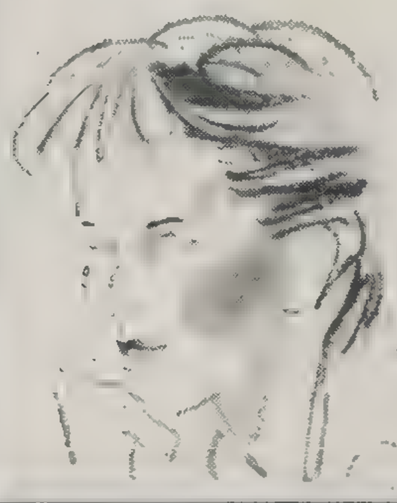
Summer perms: for easy-care, wash-and-air-dry hair, a perm does the trick—and you can get one without frizz. Pantene Conditioning Wave with Placenta-Type Acids, for instance, adds condition, body, curl. At Davir, 789 Madison Ave., NYC, a "thickener" perm — fullness only. . . . A perm problem? The Crimpers Plus Permanent Wave Center can help, 137 E. 62 St., NYC. And good haircoloring for permed hair — the Schwarzkopf Toning method at Nubest, 1482 Northern Blvd., Manhasset, NY.



The way short hair looks now—with all the fullness, ease, and versatility of hair that's got length. One example: the breezy short cut, left — a super summer look. Hair, Kerry Warn, Molton Brown, London.

Summer hair looks

Twist it, pin it, braid it, band it: WET—easy/neat at the beach . . . and, undone, it's waved for evening. Marc Sinclaire of the Elizabeth Arden Salon says: "If you wet short hair, it's easy to sleek back with a little shiny cream and something to fasten it." . . . Making the point — beautifully: hair that has bounce, shine, depth of color, *above*, by Marc Pipino of Pipino-Buccheri Salon. Marsha Breslow for A&M Breslow earrings.



Short hair, *left* . . . that's as soft and casual as hair with more volume. One place to find great haircutting: Roger Thompson's, 155 E. 55th St., NYC. . . . How often to cut hair in summer? More often than at any other time of the year. To keep a clean line, crisp look, "having hair trimmed every third week is not too often," say expert cutters Vincent and Fred Nardi of the new Nardi Salon, 143 E. 57th St., NYC.

Summer-izing means taking care of hair in the sun. Rule: rinse hair when you come out of salt or chlorinated water. In sun, wear a hat or a cotton scarf. For blond hair that turns green: Clairol's Metalex does the trick, works on colored or natural hair. Use deep-penetrating conditioners for a half hour once a month, instant conditioners after every shampoo. We like Wella Kolestral, Gil Ferrer's Extra Body Nutrifier. . . . Best news for Black hair: Black Hair Is — salons that specialize in the problems of Black hair care. Consultations are free. Recommended: Fermodyl Conditioner 6-19, a protein conditioner left in hair. Black Hair Is in New York, 132 E. 70th St., and cities across the country. Write: Barbara Ruffin, Glemby, 120 E. 16th St., NYC 10003.



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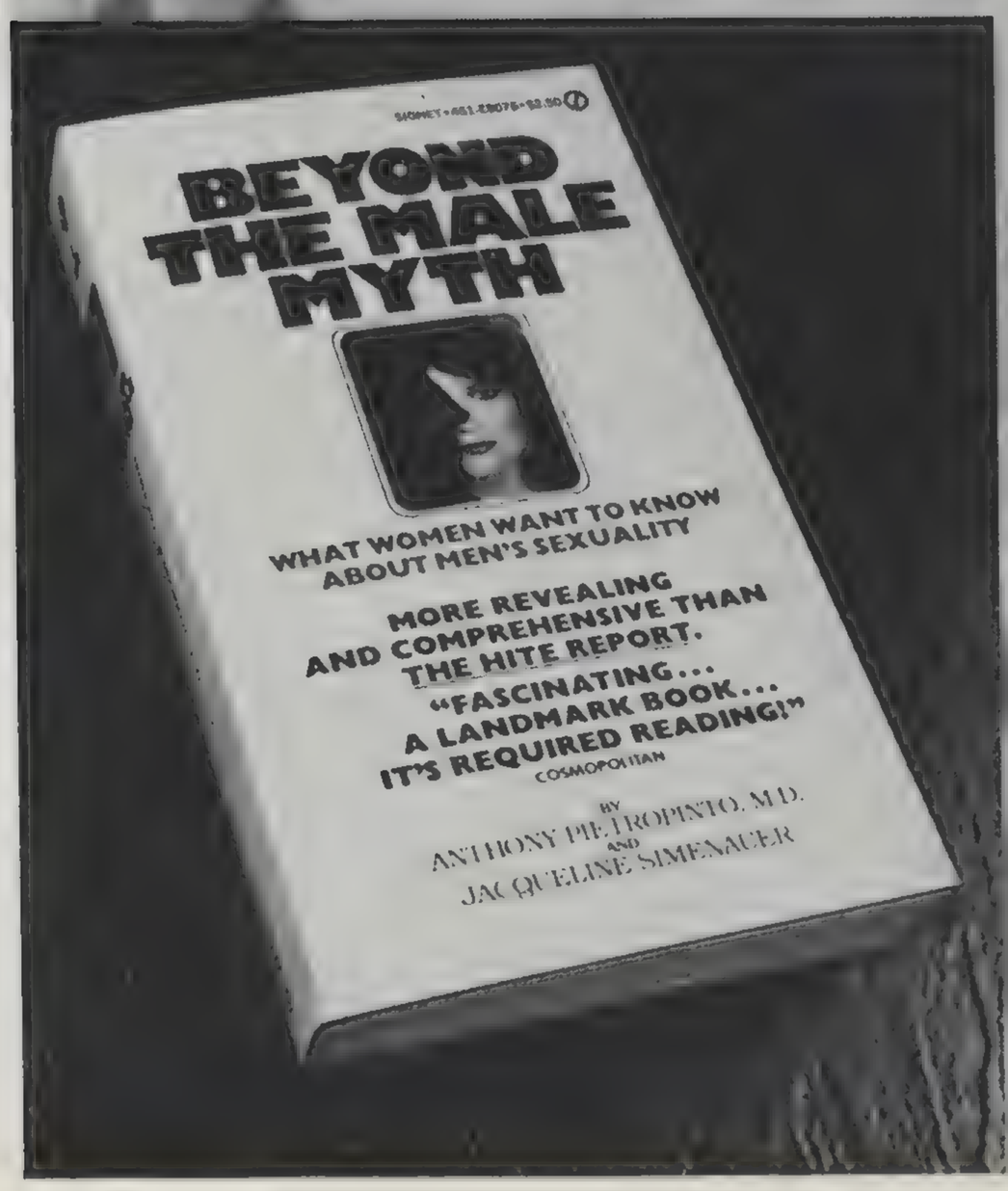
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Europeans invest in the U.S.A.: we should, too

From abroad, some cues to possible defense against our own relentless inflation

By William Flanagan

Every time I go to Paris, I am impressed by two things: the prices and the women. Both continue to go up. Prices because of world-wide inflation, of course; and the women because of the reemergence of the high heel—a trend that I, a leg man, applaud most heartily. Whether it's high-heeled boots and skintight jeans at La Coupole or stiletto sandals at Regine's or Castel's, the women are taller and leggier than ever.

There are other things to be impressed by, too. This also struck me: how Europeans, whose average incomes are so much lower than ours, somehow manage to live better. How can they afford it?

Though we complain about the taxes in this country, we are the envy of our European brethren. In Britain, for example, if you earn $43,000 a year—hardly a king's ransom in the U.S.—you reach the 83-percent bracket. No wonder British rock stars move here.

Things are not much better in France.

"The question is how much to invest —and where"

Over a meal at the Bar des Théatres, one couturier expressed envy when I told him that the maximum Federal taxation rate on earned income here is 50 percent. He keeps only 37 percent of what he makes.

The astonishing thing is, though, that, despite the high rates of taxation and inflation that outstrips ours, many Europeans find ways to earmark some cash for investments. And, in a lot of cases, the investments wind up in—you guessed it—the U.S.A.

Pick up a Sunday edition of a non-tabloid British paper and you will see ads for mutual funds that invest solely in the U.S. Some advertise minimum participation of as little as $18 per month. Indeed, the recent activity in our stock market has been largely attributed to foreign buying. In the case of several of the top French designers, the U.S. investments are highly visible in the form of boutiques in New York and other cities.

But the moral to all this is clear: If the Europeans, no matter what they earn, can find money to invest in the U.S., we, who

(Continued on page 84)

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U.S. INVESTING

(Continued from page 83)

have a lower (but still alarming) rate of inflation and a much better tax climate, should certainly be doing the same.

The quesiton is, of course, how much to invest and where. No two people have identical circumstances, but here are some specific suggestions for women in three different situations. First, the young, single professional earning $50,000 with no dependents. We'll call this lucky young woman Daphne. Second is Lois, a young, married mother of two, whose husband's salary of $50,000 covers virtually all the family's expenses. She recently has resumed her career and makes $25,000 a year. Joann is thirty-five, recently divorced with a young son; her income and alimony total $31,000 per year.

David A. Barnebl, a certified financial planner for Paine, Webber, Jackson and Curtis, outlines some ways these people can squirrel away savings intelligently.

For Daphne, who owns a BMW and a summer place at the shore but has been making her $50,000 salary for only a short time, Barnebl suggests two possible courses for the $6000 she saves. Since Daphne is currently, but probably not permanently, single and doesn't know what ten years could bring, her goal is principally to accumulate money as best she can. Another real-estate investment doesn't make much sense now.

If Daphne is conservative, she should put

"Growth stocks, or oil-drilling ventures, are riskier but could build more equity"

all her savings into tax-free bonds with relatively short maturities—fifteen years or so—and yield about 6 percent. If she already can set aside $14,000 and adds another $6000 in annual savings, in ten years the bond portfolio will be worth $109,000 and each year will yield over $6500 that is not subject to Federal income taxes.

If Daphne is a bit of a gambler and can invest some time in learning something about the stock market, buying growth stocks and options could yield a lot more. "A lot of professional people who profess they are very, very busy are doing fine in today's market with a minimum investment of time," says Barnebl. "It is not that difficult to stay in touch."

Lois, who after having two children decided to go back into practicing law, thought she could regain the economic independence she had before marriage by earning $25,000. Since her husband's $50,000 covered most of the family's expenses, her income, she thought, could be considered "extra." But Uncle Sam does not allow for such liberation within marriage. Lois's income is lumped in with her husband's for tax purposes and is thus taxed at a near-European rate of 55 percent, including state taxes. "No matter what she does, she is going to lose a lot of income to the tax man," notes Barnebl.

Since Lois and her husband have already bought a residence, as well as a ski chalet, real estate is not too appealing. Despite Lois's dream of putting her money into such exotic investments as gold, diamonds, and, especially, antique furniture, the first investment she should make, according to Barnebl, is in her family. Does her husband have enough life insurance? If he has less than $300,000 in this case, insurance is priority Number One. Then comes provision for the education of the children. They are now aged seven and ten. By the time the ten-year-old hits the college campus, the annual cost at a non-Ivy League college—just for tuition and room and board—very likely will be $9500. When the seven-year-old matriculates, it could well be about $11,000 per. For both to go to college and to graduate school, the tab could come to over $180,000.

Tax-free bonds are one suggested vehicle for the $12,000 Lois plans to set aside each year. In ten years, putting up $28,000 to start with, the bond portfolio will then have a value of $218,000 and will generate $13,000 each year—Federal-tax free.

Growth stock, or perhaps some oil-drilling ventures, are a little riskier but could build more equity for this couple. Over the past year, the so-called growth stocks—your broker has a list—have been averaging 20 percent in annual per-share earnings growth. And the oil and gas-drilling ventures that are sound—and that is a big caveat—at least should stay above the inflation rate, says Barnebl.

Joann, the divorcée, can manage to set aside $4000 each year from her $25,000 in income and $6000 in alimony. Her major concern has to be with retirement. (Her ex-husband will take care of their son's college expenses.)

Since she is now living in an apartment and paying about as much as a modest house would cost each month, Barnebl suggests that Lois buy a house to build some equity. Even if she has to make a deal with her ex-husband on alimony for a while to get a down payment, it will be worth it in the long run. (Joann lives near New York City and could buy a cooperative apartment instead; but, at today's prices, Barnebl nixes the idea. He finds the coop market inflated at the present time.)

Life insurance is a must. A whole-life policy of $100,000 would cost $1300 a year at Joann's age, which not only would provide some security for her young son but also would build up cash value. When she is sixty-five, the policy will be worth about $46,000; and this sum can be converted into an annuity.

Another $1300 could be wisely spent on tax-exempt bonds, or growth stocks, depending on Lois's own temperament and knowledge of the market.

And that last $1300 could go into a tax-deferred annuity. These annuities, which most brokers sell, allow interest to be reinvested into your account without any tax due until you get out of the fund—which should be when you retire, and are thus in a lower income bracket.

Your circumstances are doubtless different from these three women's. But the point is the same—living up to the limit of your income is dangerous. Take it from the Europeans. Put something aside—in the U.S.A. ▽

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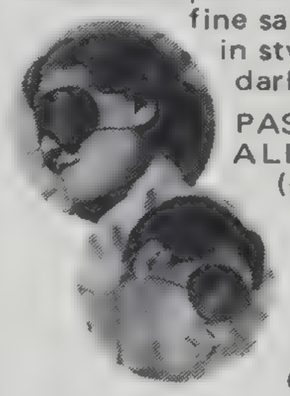
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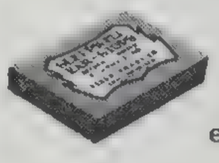
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Garry Gross

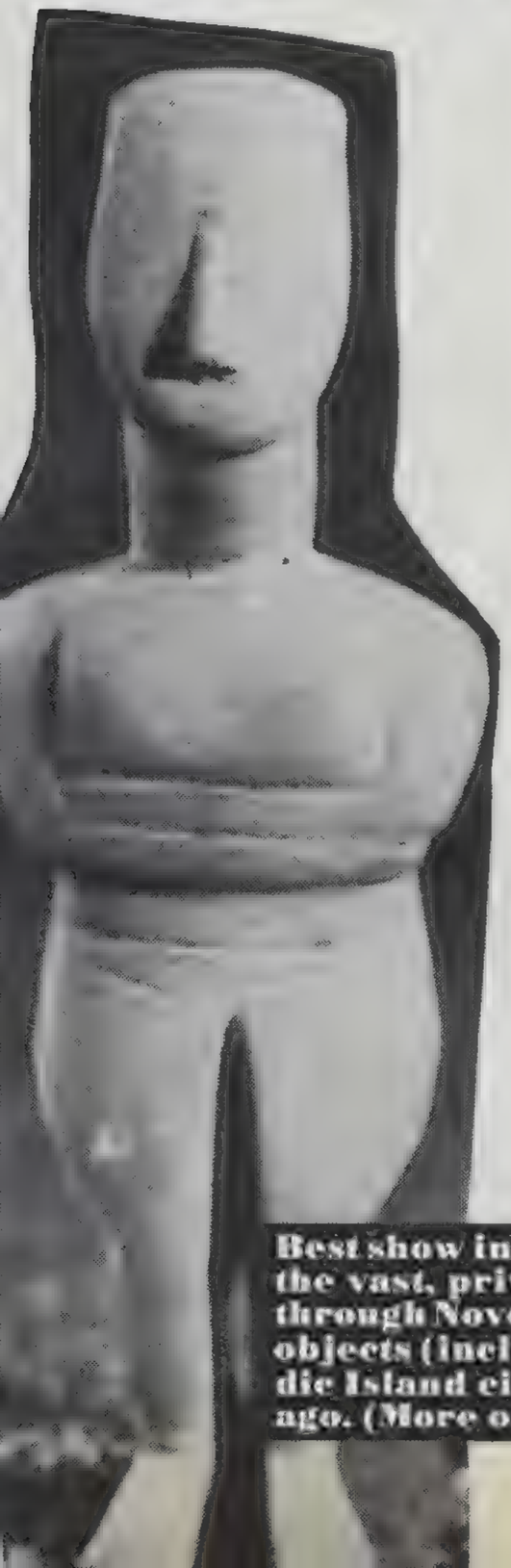
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Fresh air special: the new-this-season Otter Valley Rail Road's five-car vintage train *(above)* that sightsees the mountains, ponds, and old quarries of Vermont's marble country. The train—made up of canopied open-air cars plus 1930's-style coaches pulled by a standard-gauge diesel locomotive—sets out from Proctor, Vermont (near Rutland), hourly from 10:30 A.M. to 4:30 P.M. every day through October 15. Price for an hour-long trip: $2.50 for adults, $1.25 for kids. Passengers may stop off at a picnic area en route and return to Proctor on a later train. See page 94.



Spain's newest plaza

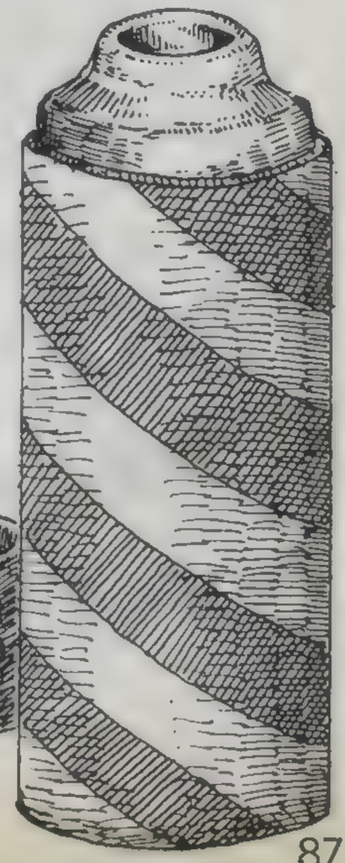
Shop, eat, play—three objectives at the elegant new shopping plaza at La Moraleja, the expensive, woodsy residential area some twenty-five minutes by car from Madrid. Already well known to sportsmen around the world is Golf La Moraleja with its champion golf greens, its glorious clubhouse. Now Madrileños, both men and women, are raving over La Moraleja's shopping mall where everything you can think of is at arm's reach. Biggest news at La Moraleja is Horcher-Ascot, a surprise joint venture of Ascot's men's boutique and Horcher, Madrid's legendary restaurant. You lunch, take tea, dine on Horcher cuisine in a buttercup-yellow showroom with matching chairs, menus, soft black leather settees. Shirts, ties, jackets, shoes are displayed like still lifes on lighted wall vitrines, and Cartier jewelry shimmers in glass showcases used as coffee tables for eating and drinking. Salud!—D.M.

The newest railroad in America... spectacular Athens "find"... Mongolia opens up



From Lindblad Travel, an adventurer's adventure: an Asian expedition that visits five star cities in China (Peking, Canton, Kweilin, Shanghai, Soochow)—plus offers tour members an even rarer travel experience: a journey on board the Trans Siberian Railroad to Mongolia, land of Jenghiz Khan. Cost of the five-week odyssey (you also spend a week in Japan and another in Hong Kong): $4000 for hotels, all meals, sightseeing, all transportation within China and Mongolia. (Air fare from the U.S. to the Orient and back is extra.) Departure dates: November 18, 25 . . . December 2, 9, 16, 23. See page 94. (Pictured above, two youthful Mongol herdsmen.)

TRAVEL EDITOR'S TIP: *Travel with a vacuum bottle that you can fill with your favorite morning brew—hot tea or coffee. A hot sip will jerk you alive—especially after a 5:00 A.M. wake-up call!—in your hotel room, when queuing up at the airport, or on your way there in bus or taxi. P.S.: Since crack-of-dawn takeoffs are routine in Europe, Asia, and Africa, but twenty-four-hour room service is not, fill your bottle at dinner the night before.—D.M.*



Best show in town in Athens, Greece: the knockout exhibition of Greek art from the vast, privately held collection of Mr. and Mrs. Nicholas Goulandris — now through November 1 at the Benaki Museum in Athens. Highlight of the show: 168 objects (including surreal-looking statue pictured left) from the ancient Cycladic Island civilization that flourished in the Aegean some four thousand years ago. (More on Mrs. Goulandris, see Table of Contents.)

—RICHARD ALLEMAN

TRIP TIP#4

Hotel soap is no soap.

You don't want to rinse your fine washables with a bar of hotel soap. But a box of detergent is too big to take along. What to do? Pack a few packettes of Cel-Suds. One little envelope makes enough suds to do a sink-full of sweaters and lingerie. It's gentle, thorough and takes up lots less space in your suitcase than a box of detergent. Cel-Suds—one of the TripSavers by Celebrity.



TRIP TIP#9

How to pack bottles.

Wrap your nail polish remover, hand lotion and other bottles in individual washcloths to cushion them, then put each in a plastic sandwich bag just in case it leaks. Better yet, pack our convenient little envelopes—the TripSavers by Celebrity. There's nail polish remover, hand lotion, spot remover, deodorant, detergent, even a quick shoe shine kit. Get them at any fine store and keep some in your suitcase. They could save your next trip.



Denver, Colorado: reenergized and ready for the 1980's

In Denver—booming with new money, business, culture—you live "frontier days" with space-age comforts

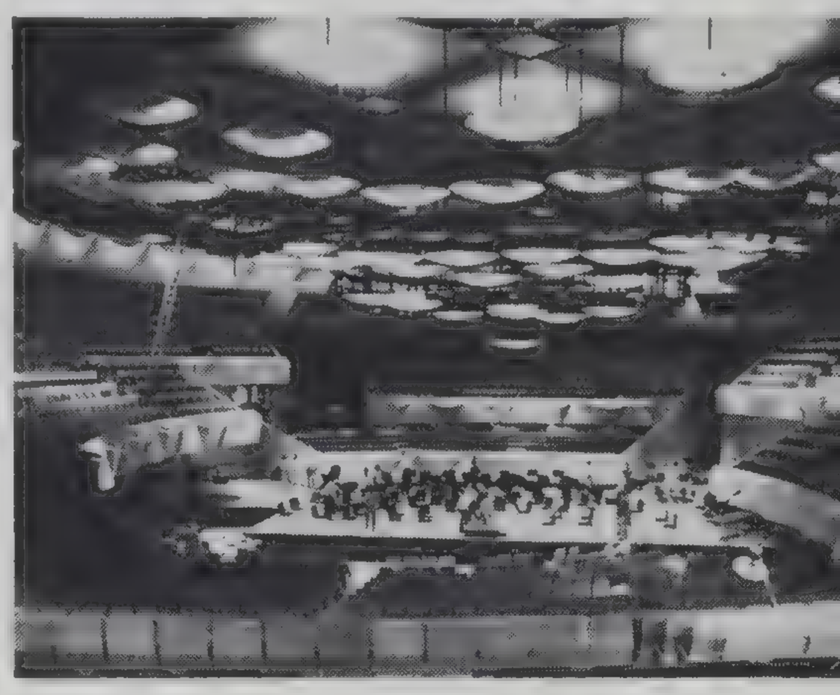
By Richard Alleman

Visiting Denver these days, you feel a surge of activity, excitement, energy. Poised to be the commercial crossroads in the tapping of massive energy reserves—oil, uranium, shale, coal—in the Rocky Mountains, Denver is smack in the middle of an economic boom unparalleled since those grand days of the Gold and Silver Rushes over a hundred years ago. You see Denver's new energy everywhere you look. Downtown areas that once were eyesores now hold sky-soaring architectural marvels as new international money pours into the city, building it up at a dizzying pace.

Penetrating Denver along with new money are new people, new ideas—and suddenly Denver's cultural life is booming, too. Two months ago, the city hosted its first international film festival and had—among other film notables—Robert Altman on hand to premier his new film *A Wedding*. Three months ago, Denver opened the most innovative new concert hall in the United States. And there's more to come. Indeed, for the traveler, today's Denver should no longer be simply a layover on the way to or from Aspen or Vail or Colorado Springs. Abounding with fresh new pleasures that demand to be sampled, Denver is on its way to becoming one of the most exciting U.S. cities of the 1980's. Better see it now.

Covering four square downtown blocks, the city's most ambitious cultural dream is now rising under an architecturally awesome, seventy-six-foot-high, transparent "galleria"-style roof. The dream is the Denver Center for the Performing Arts; and, by next year, the DCPA hopes to have completed three new theaters, a shopping/café promenade, and a film institute and screening room. Also in the works: a resident theatrical company and major renovations of both the large Auditorium Theatre and the Arena adjacent to the Center.

One of the DCPA's most exciting projects is already open: Boettcher Hall—the first symphony hall in-the-round in the United States. In this futuristic, acoustically innovative environment, the audience sits in tiered seats with high backs that look as if they had been designed for space travel. The high backs actually serve an important musical function: they act to simulate a full house—no matter what the size of the audience—so that the acoustics of the hall remain constant.



Music in-the-round: Denver's Boettcher Hall

Another eye-grabbing feature of Boettcher: strange looking Plexiglas disks that dangle at various levels from the ceiling like giant upside-down jellyfish. The disks also are there for a reason: they direct sound and thirty-three of them can be raised or lowered automatically to "tune" the hall before a performance. The only problem with Boettcher is that it's so fascinating visually, first-timers may find themselves tempted to spend more time looking than listening!

Six blocks west of the Denver Center for the Performing Arts, more of reenergized Denver is springing up out of the section of town—once a hangout for off-the-range cowboys and other overdrinkers—that spreads north and west of Larimer Street. The area—called "Lower Downtown"—is now starting to hum with restaurants, art galleries, restored and renovated buildings, little theaters—all surprisingly wedged between new skyrise building complexes.

Fast becoming one of Denver's hottest wine/dine spots, the Lower Downtown area has good, new restaurants opening constantly. Alexander Graham's (1624 Market St.)—barely four months old—has caught on so fast that it is almost impossible to get in on weekends. Housed in a former meat-packing plant (meat racks are still visible on the ceiling), the restaurant—decorated with leaded glass, Victorian shadow boxes, antiques—has a turn-of-the-century look that spreads over two levels. Amusing: old-fashioned upright telephones in the upstairs dining room that can be used to contact neighboring tables as well as to make local calls. (Reservations: 303/623-5003.)

(Continued on page 90)

$89 TO DENVER

That's the incredibly low, no-strings-attached, one-way fare from New York to Denver on United's and TWA's special Super Coach flights, Mondays through Thursdays. (On weekends, the Super Coach price is $109—still a bargain versus the regular fare of $158.) Flying to Denver from other U.S. cities? Ask your travel agent about another get-there bargain—the Super Saver fare.

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TRAVEL: DENVER

(Continued from page 88)

Whims, another new Lower Downtown restaurant, serves inexpensive quiches (a different variety every day), along with salads and hearty sandwiches at lunchtime. At night, fish is the thing to order since fresh ocean seafood is flown in daily from both U.S. coasts. Open late on weekends.

Lower Downtown art galleries tend—naturally enough—to emphasize contemporary Western U.S. artists. In fact, a number of the galleries in this part of Denver are cooperative ventures where groups of artists have bought and renovated the spaces where they work and display.

One of Lower Downtown's most successful coop galleries, the Brass Cheque Gallery in the Market Street Mall, is owned jointly by twelve local artists. The gallery—housed in a former brothel—takes its name from large brass coins that were legal tender in frontier days in Colorado brothels. . . . At 1843 Wazee Street, another Lower Downtown gallery, the St. Charles On Wazee, is housed in an 1893 iron-front building and shows mainly Colorado artists. . . . K. Phillips Studio/Gallery (1414 Sixteenth St.) is located in a building that was the original Denver U.S. mint; the gallery has paintings, prints, ceramics, and hand-blown glass made by artists in Colorado and New Mexico.... Sebastian-Moore Gallery (1411 Market St.) features constantly changing exhibits in its large loft.

Near all the galleries, avant-garde theater lives in Denver at 1820 Market Street. There, Germinal Stage Denver produces a sizable number of modern and classic plays and this season has introduced a series of Late Show midnight performances on Friday and Saturday evenings.

Bordering Lower Downtown, Larimer Square—the area that started Denver's renovation/restoration fever fourteen years ago—still charms with shops, restaurants, and nightclubs housed in a block of eighteen Victorian buildings. Jazz buffs like the listening at such Larimer Square haunts as Zeno's at Basin Street. For opulent dining, the chandelier-lit dining room of Laffite specializes in *haute*-Creole cooking.

Nearby, Café Promenade has one of the best wine cellars in Denver, serves excellent French and Northern Italian dishes in two low-ceilinged dining rooms or in its umbrella-shaded brick courtyard. Especially popular with Denver's après-theater crowd: Café Promenade's late, light supper—served up to 11:30 P.M. (Reserve: 893-2692.)

More excellent dining in "upper" downtown Denver at the three restaurants in the city's landmark Brown Palace Hotel. In the Ship Tavern—cozy for lunch—the feeling's pubby with redwood paneling, massive beams, model ships on display . . . and the prime rib is famous. In the Hotel's San Marco Room, the ambience is Venetian with gold walls and pillars and strolling violin players to serenade diners. In the star Palace Arms Restaurant—banquettes, intimate tables, louvered windows, Napoleonic prints and banners—the specialties are Steak Diane, prime rib, Rocky Mountain trout. At all three Brown Palace restaurants: fresh breads and desserts baked in the Hotel's own bakery.

One block from the Brown Palace, diners choose between Far Eastern dishes and all-American steaks, chops, and chicken at Leo's Place (4 E. Sixteenth St.) . . . or they can mix-and-match and start with a tempura appetizer, then move on to a steak main course. A museum of a restaurant, Leo's is decorated with opulent artifacts from early Denver mansions and businesses: stained-glass windows, rock crystal chandeliers, four gilded lions that once were the ornamental legs of a local pool table.

One of Denver's biggest dining surprises is the Mataam Fez, a Moroccan restaurant at 4609 East Colfax Avenue, one of the best of its kind this side of Casablanca. Guided by Mr. Abderafih Rafih Benjelloun, a native of the Moroccan city of Fez, the restaurant serves traditional North African delights such as chicken with lemon and olives, lamb with honey and almonds, couscous, and pastella (pigeon pie with a mille-feuilles pastry shell loaded with powdered sugar). All these dishes are served magnificently: diners sit on cushions or low banquettes . . .

(Continued on page 93)

TIVOLI IN THE ROCKIES

If you're lucky enough to be in Denver in summer, evenings are cool and romantic. There's no better place for an evening out than the city's nineteenth-century amusement park—Elitch Gardens. This "Tivoli of the Rockies" enchants with thirty-six acres of ponds, waterfalls, and—of course—well-groomed gardens of aspens, flowers, evergreens. Elitch's also boasts two of the highest-thrill roller coasters ("Mister Twister" pictured *right)* in the country as well as our oldest summer theater. Eighty-eight years old, the Elitch Theatre presents five Broadway/Hollywood-star productions every summer. After the theater, stroll the gaily lit gardens, have a glass of Coors beer, ride the carrousel, breathe the high-altitude air. Enjoy!



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TRAVEL: DENVER

(Continued from page 90)

waiters and waitresses in djellabas and caftans come round before the meal and wash your hands by pouring water from a brass kettle over a gleaming silver basin . . . each course is served in Moroccan earthenware pottery—and eaten with your hands. The restaurant is open only for dinner since—as is true in the best Moroccan households—the entire day is needed to prepare the evening's feast. (Phone: 355-7087.)

For Italian food, Berrardi and Sons, who have operated several fine restaurants in Boulder (thirty miles from Denver) for the last twenty years, have just opened a Denver dine place at 1525 Blake Street. The décor, like that of their latest Boulder establishment, is simple—white stucco walls, tiled floors—and the pasta is made on the premises. Try the fettuccine with broccoli or—new on the menu—the cioppino, an Italian bouillabaisse. (Phone: 623-7648.)



Six-story dazzler: The Denver Art Museum

Disco dancers head to another new Denver restaurant, The Dove, at 2797 South Parker Road, where dining areas are surrounded with a tropical forest of plants and where—after dinner—there's dancing in a seven-level discothèque with three bars and two dance floors. Live entertainment on Mondays and Tuesdays. (Phone: 750-7171.) More disco and more good food—prime ribs, Beef Wellington, steaks—at the London House, Colorado Boulevard at Cherry Creek Drive North. (Phone: 399-0474.)

If you can find it—and it's worth the looking — Emil'Lene's Sirloin House at 16000 East Smith Road in Aurora near the Denver airport serves what many knowing Denverites believe to be the best (definitely the biggest!) steaks in town. Entrées—a four-inch-thick filet mignon, for example—come with huge portions of French fries, salad, spaghetti. If you can manage it, try the homemade vanilla ice cream for dessert. The atmosphere at Emil'Lene's is pleasantly tacky: football pictures on the walls, pine paneling—and a waitress goes from table to table with the biggest pepper mill you've ever seen. (Phone—for reservations and driving directions!: 366-6674.)

Back in downtown Denver, don't miss visiting the Denver Art Museum, now housed in a surreal-looking castle, a six-story structure—made of over a million shimmering grey-glass tiles—with windows that appear to be randomly placed but that actually were designed to light the galleries inside so that no direct sunlight ever touches the delicate art objects themselves. Be sure to take in the Museum's second-floor with its collection of Native American Indian art. Kids especially will love the totem poles displayed on the high-ceilinged mezzanine.

Special exhibits currently scheduled at the Museum include a show of contemporary Indian folk art, now through July 23 . . . an exhibit of Robert Adams' photographs of the West, August 26-October 8 . . . fifty works from the William Wiltshire collection of eighteenth- and nineteenth-century American folk painting (done by artists traveling the U.S. in search of wealthy patrons), September 3-October 15.

Steps away from the Denver Art Museum, more downtown Denver sightseeing musts: the granite-walled State Capital building with its gold-leaf dome and famous step on the west entrance that's exactly "One Mile Above Sea Level" . . . the U.S. Mint (one of just three still operating in the country) where you can see money being made plus over a million dollars' worth of gold bars . . . and—one of Denver's newest attractions—the Colorado Heritage Center.

Less than a year old, the Heritage Center—a giant brown, brick-and-glass wedge of a building—is headquarters for the Colorado Historical Society. The Center's extensive gallery space will eventually show off a vast array of Native American artifacts, historical costumes, valuable manuscripts, and nineteenth-century firearms. To see now at the Heritage Center: a multimedia presentation that re-creates Colorado's early history through slides and life-sized dioramas; a haunting display of Mesa Verde Indian pottery; and a large, three-dimensional scale model of downtown Denver. After seeing the model, head for the Top of the Rockies restaurant on the thirtieth floor of the Security Life Building and check out mile-high Denver and the majestic Rockies from a bird's-eye vantage point. Wow! ▽

Denver: "fresh pleasures that demand to be sampled"

NEW HOTEL IN TOWN

While much of Denver's on-the-rise skyline is dominated by new office buildings that will house the energy-related businesses that are now flocking to the city, one of the new buildings is not an office. Over at Eighteenth and Welton Streets, the imposing white tower now surging skyward will open next year as Denver's new twenty-three-story Fairmont Hotel. Designed to be a resort in the middle of downtown, the 550-room Denver Fairmont will have its own shopping plaza, big-name nightclub, rooftop swimming pool, tennis courts, health club—even a jogging track. Best of all at the new Fairmont: traditional Fairmont service (San Francisco's Fairmont recently received Mobil Travel Guides' coveted five-star rating) . . . plus magnificent views of the Rockies from guests' rooms.



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Chalma: in Mexico, flower-crowned pilgrims climb toward glory

How four Americans experienced the mystical excitement of a sacred town high in the Mexican hills

By Paula Laurence

I am awakened by the bright Cuernavacan sun caressing the vase of pink roses at my window. Beyond is the garden of the *casa,* all Talavera tiles, bougainvillaea, and palm trees under a cloudless blue Mexican sky.

"No daydreaming. No dillydallying. Up. Up. We're off to Chalma," chants my husband as he bounds into the room. Siri, with my breakfast tray, is at his heels. "Roberto is up. The Childses are coming over in an hour. Wear lots of sweaters, it's cold up there." He disappears into our sunken Moorish tub.

It's clear and hot as we pile into Roberto's car, complete with picnic lunch, Jane and Marquis Childs, and Willy, Jane's ancient, toothless, adored dachshund. The purple and red bougainvillaea, the flamboyants and poinsettias, the Indian laurels and swimming pools of Cuernavaca are soon left behind as we climb up and up on the Old Road toward Tres Marías. The heavily wooded highway affords an occasional glimpse of the startling Wagnerian fantasy of rocks encircling Tepoztlán. Beyond is a panoramic backdrop of purple pleated mountains.

A village clings to the cliffs, awash with children, chickens, radios, and potted plants in old tin cans. The trees in each yard are draped in fluttering tinsel and ornamented.

A distant plain comes into clearer focus. If I had landed there from the moon, I'd have thought I was in an old Midwestern frontier town—wooden buildings, stockades, hay baled in tidy cones like in a Monet painting.

As we continue our climb into the thinning and chilly air, the first group of pilgrims appears at the side of the road, marching along with their babies and household goods strapped to their backs. Chalma is Mecca for them, and many of them have been traveling on foot for several days and nights to get there.

The approach to the town brings us to a full stop on a road bordered with stalls selling the obligatory floral crowns that are worn by all pilgrims and are woven on the spot out of green leaves, gladiola blooms, lilies, and roses. Amidst a pleasant turbulence, we choose our crowns, pay four pesos each for them (about twenty cents), and put them on each other's heads as we wade through swarms of children who are selling lottery tickets and beads. Our destination is the Great Sacred Tree, where we put our hands on the whitewashed trunk and pray to God as we ask Him for our favors.

Another half mile brings us to the rim of the town. We park next to an empty bus across from a cantina and an inn, of sorts, advertising "cocktils." There is no road to the Basilica, just rocks leading down. Walking on the rocks is part of the penance.

"Our destination: the Great Sacred Tree, where we put our hands on the trunk"

Clinging tenaciously to this sharp incline is a religious supermarket of stalls offering votive candles, amulets, rosaries, medals, key rings, statues and pictures of saints, and clay stands for copal incense. Amidst the more familiar confusions of fruits, vegetables, animal innards, pigs' heads, crockery, shoes, baskets, and embroideries are caps and hats saying CHALMA. The sun sends down bright shafts of light through splits in the muslin that hangs over stalls selling Mexican candies—pristine in their plastic wrappings—made of sweet potatoes, guava, ground nuts, and honey.

The vast paved courtyard teems with life: babies are being changed or nursed, a photographer assembles flower-crowned family groups, women stir their pots and pans over the charcoal braziers they've brought along with them.

Far below the courtyard, a waterfall empties into a rushing stream. We lean over the parapet to watch the women washing themselves and their clothes. We are told this is a sacred stream of fertility (the abundant evidence says that it's hardly necessary).

At the church door stand two men holding long poles upon which we surrender our crowns as an offering. The noonday Mass has just ended, and there are long lines of pilgrims ascending and descending the steps to the altar to press their hands and faces against the glass shield that protects the great Black Christ of Chalma.

The church is immaculate, exuberantly

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WHERE to GO

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651 ☐ FAR EAST: "Journeys into the People's Republic of China, Mongolia, and Japan" from Lindblad Travel, Inc.

421 ☐ VERMONT: Sightseeing via the Otter Valley Rail Road

HOW to GET THERE

116 ☐ TWA: Getaway vacations—Fly/Drive West

115 ☐ EASTERN AIRLINES: "Adventures under the Sun"

023 ☐ QUANTAS AIRLINES: "Australian Tour Book" plus 100 things to see and do in Australia

STAYPLACES

875 ☐ BROWN PALACE HOTEL: Denver, Colorado

876 ☐ FAIRMONT HOTEL: Denver's newest hotel

SUNSPOT

807 ☐ LAGO MAR: Ft. Lauderdale, Florida

We're sorry, but VOGUE to GO *cannot answer any personal questions or requests.*

white and gold. In the sacristy, a monk in a medieval homespun robe receives offerings of food and drink from the faithful and gives us a special benediction. We are the only foreigners present.

The honeycomb of passages, courtyards, and staircases takes us to an upper level of the adjoining convent, where the window recesses frame a vista of sky and mountains

"Sugarcane stalks with 'Egyptian' fans of leaves"

dotted with crosses and flags planted by pilgrims for favors received. Between the church and the convent, the broad alley is a campsite of children sleeping on straw mats amidst mounds of household goods and foodstuffs—everything very tidy.

We find a shrine where we light our votive candles as we each recite our own private rosary of hopes and dreams and wishes. A flower-crowned pilgrim crawling on bloodstained knees enters the courtyard as we leave it.

Beginning the steep ascent back, we are met by a procession on its way to the church. An entire village: old, young, male, female. They have come from the *tierra caliente*, and they carry huge stalks of sugarcane from which they've stripped most of the leaves, leaving an Egyptian fan-like arrangement on top. The women hold ceremonial dishes of smoking incense. The men have brought all the sacred figures from their church, some still in their glass cases. Several youths are playing violins and drums. Grandparents carry babies. Everyone is singing "Santos, Santos, Santos," their faces transfigured by goodness, devotion, faith. It is a mix of Christian and pagan that is deeply mystical and infinitely touching.

Back on the highway, a swarm of cyclists in shorts, T-shirts, and flower crowns pedals toward us. Their equipment truck brings up the rear. This is The Bicycle Club of Mexico City, on a pilgrimage to Chalma. Are they celebrating a victory or asking for one?

Halfway home, we stop at a silent, empty wooded picnic ground overlooking a lake. I open our picnic hamper on the sun-warmed stone table. I am famished and still moved by Chalma. Happiness is a hard-boiled egg, fried chicken (still warm from our kitchen), and thin slices of ham and cheese on a *bolillo*. We count our many blessings and thank the Lord for his bounty. ▽

CUERNAVACA TIPS:

From Mexico City's airport, take the Periférico road that gets you out of city traffic and leads to the four-lane toll highway to Cuernavaca—about an hour's drive. In Cuernavaca, all flowers and crystal-clean air, see the sixteenth-century Palacio de Cortés and the powerful Diego Rivera murals. The Borda Gardens, a favorite retreat of Maximilian and Carlotta—Emperor and Empress of Mexico a century ago—are sad, romantic, cool. Pleasant to stay: the Spanish-y Posada Jacarandas . . . wonderful, for lunch: Las Mañanitas, a small hotel with a large garden where peacocks strut. To reach Chalma from Cuernavaca, count about ninety minutes.





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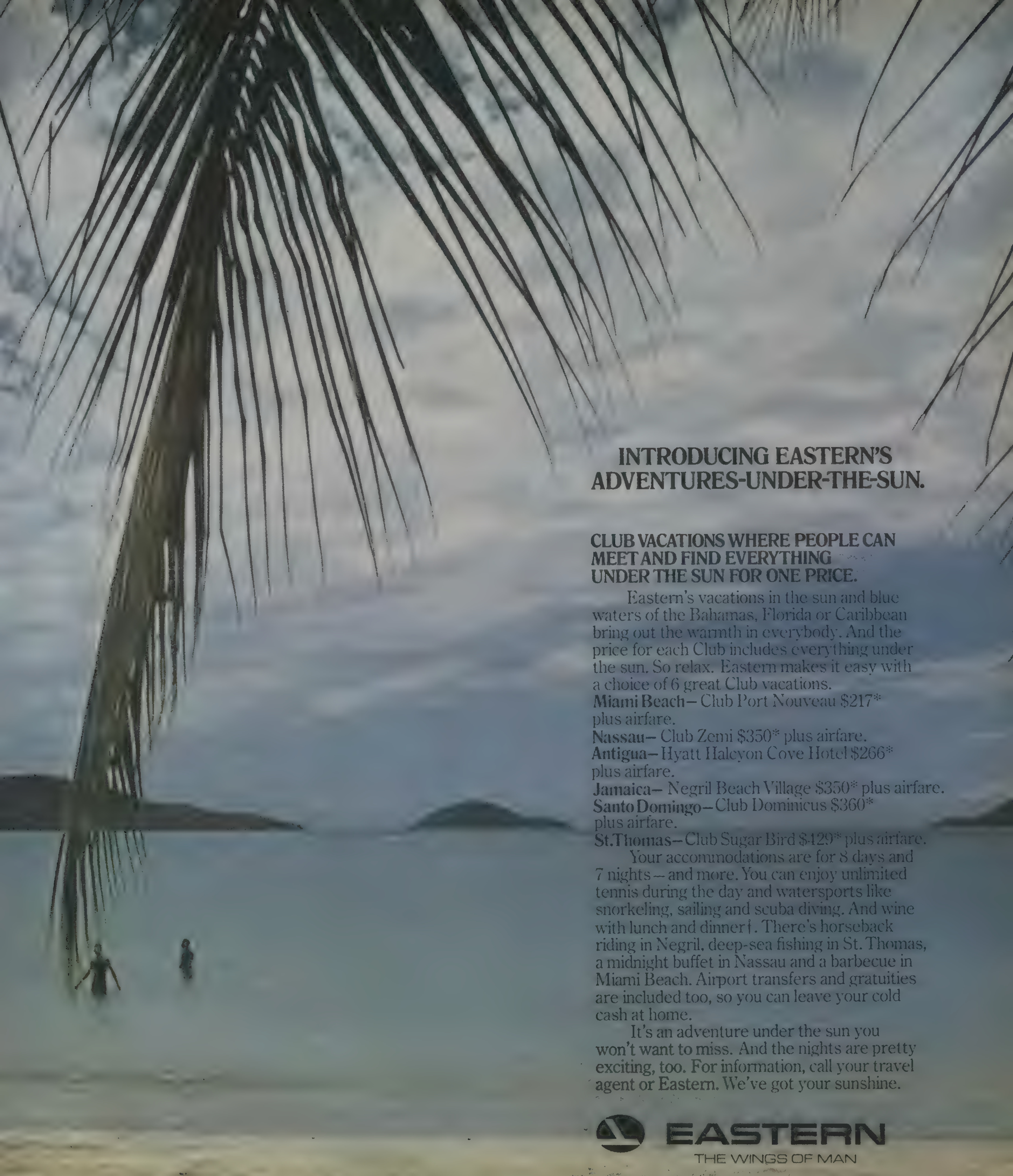
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*Prices are per person, double occupancy, and do not include airfare or certain local taxes. †Wine and meal plan varies depending on destination selected. Prices effective 4/30/78-12/14/78 and subject to change. "The Wings of Man" is a registered service mark of Eastern Air Lines, Inc.

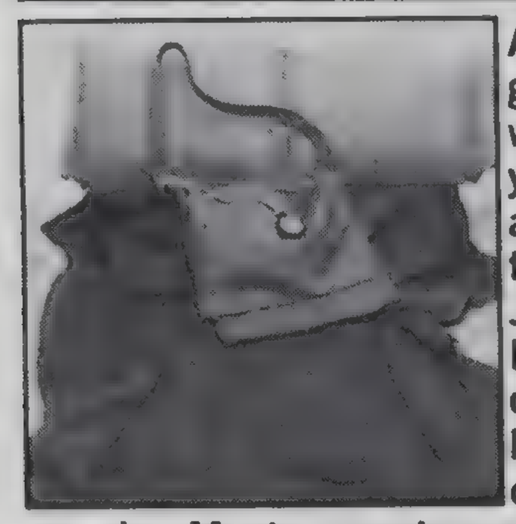
Beauty Now

To look as great as this takes a twelve-months-a-year program. Start now!...



We're not going to tell you here for the umpteenth time how bad sun is for skin. But you may wonder how it *ever* happened that a deep brown suntan — for all of its unhealthiness and skin-damaging results — became a summer goal? One story goes that it all began when Coco Chanel returned from Biarritz with a tan, and from then on, women everywhere began taking the sun.

Now, all that has changed. And just one reason why is the availability of good sun products, such as Sun Life's Sun Systems, that take you from your very first exposure of the season through summer, without letting you burn or peel. Also good: Hawaiian Tropic's new Aloe Paba sunscreen. Diamond earrings, *above*, Elsa Peretti of Tiffany.



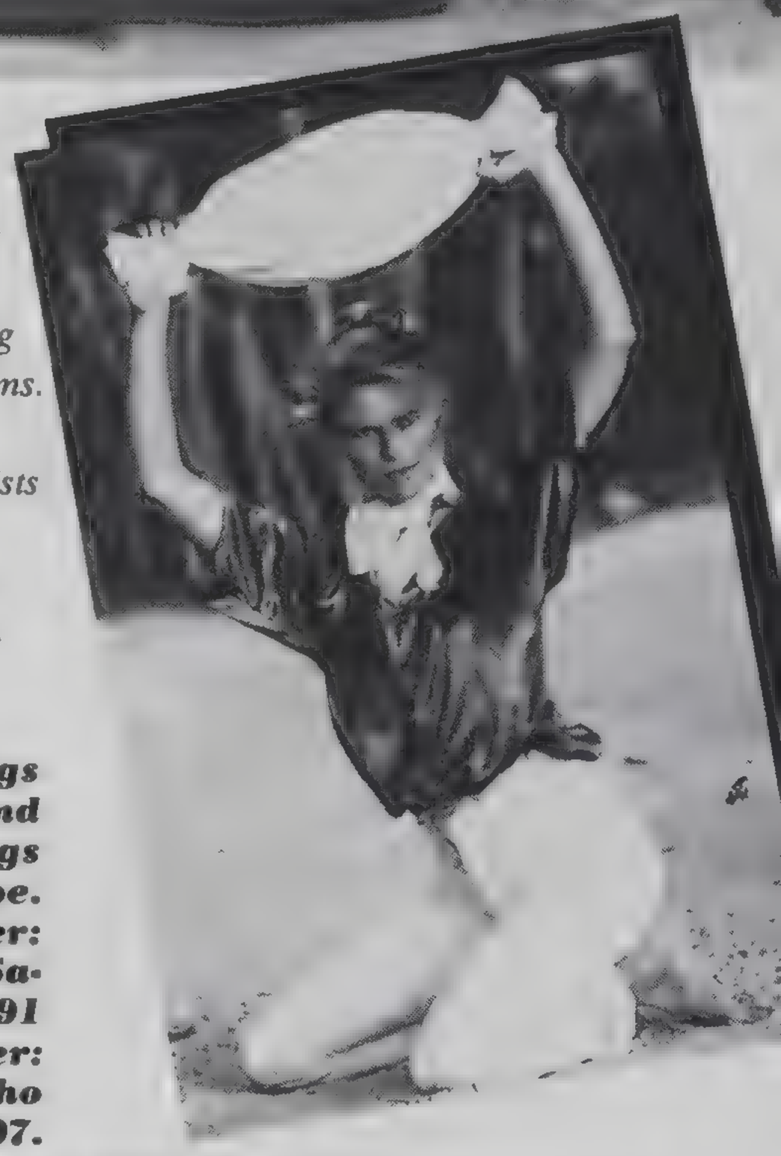
A little sun goes a long way. And you can get all you need, the way Janice Dickinson does, *above*, by sunning only while you dry. Musts: sunglasses; a watch—*minutes only* in the sun; something to lie on. *Above*, a khaki towel/pillow combo, folds into its own tote. Kedakai. $45, Henri Bendel, NYC. Watch, Dax by Westclox.



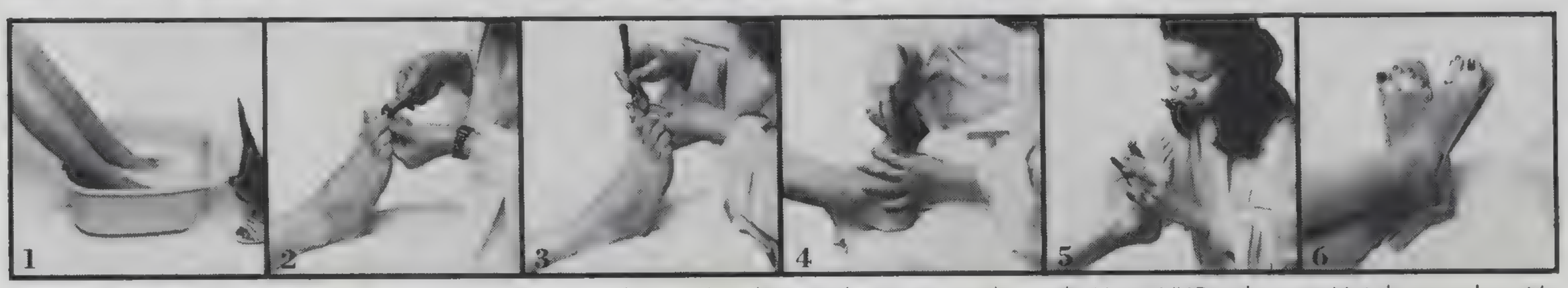
Beach cooler, *above:* a mister filled with Perrier. Squeeze in fresh lemon juice to make a natural freshener or to spritz on hair for natural sun blonding.

SUPER BEACH "BAG"
The roomy, terry-lined zippered pillow, right, that doubles as an exerciser: Starting as shown, with bag overhead, slowly lower arms. As you do, squash and unsquash bag, moving wrists back and forth. Repeat ten times. Firms pectorals, upper arms. Bag by Dana.

All fashion information, next to last pages.



Nothing is prettier in summer than bare legs and feet showing through a slit skirt and thin-strapped sandals. And that means legs in the best possible — sleek, smooth — shape. Dancing is one way to exercise legs. Another: Marjorie Craig's (of the Elizabeth Arden Salon) leg toners. Cassette tape, $12.50 ppd. 691 Fifth Ave., NYC 10022 .... Super sleeker: the leg-waxing methods of Dayle Paret, who comes to your home in NYC. (212) 243-3407.



Put your best foot forward this summer — have a professional pedicure at least once each month. Here, NYC nail expert Moi shows us how it's done: **1.** Moi begins by putting feet in a warm, vibrating bath. **2.** Nails are clipped from one side of the nail to the other. Nails *always* should be trimmed to the edge of your toe to avoid ingrown nails. Next, nail shaping and cuticle remover. **3.** To push back cuticle, Moi uses a pros-only cuticle "knife." Then, using a tiny clipper, Moi *gently* snips off excess cuticle. **4.** Ticklish step: Moi planes down any callus buildup. Then, she rubs feet with a black stone. To order (and use at home): Rilo Enterprises, P.O. Box 21202, Woodhaven Station, NY 11421. $3 ppd. **5.** After a massage with cool/softening cucumber cream, Moi applies polish. Base coat first, then two coats of color, using as few brush strokes as possible. **6.** The finisher — and charming with a bare sandal: a diamond toe ring. From $30. Toe Rings, Ltd., NYC. At Fiorucci, 125 E. 59th St., NYC.

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86 Proof

Health

Relief from travelers' diarrhea... replacement for dental gold... regulation for sauna bathers... and an allergy tip

By Melva Weber

ESCAPING MONTEZUMA'S REVENGE

The dreaded travelers' diarrhea may be headed for oblivion. A multinational group of scientists reported in "The New England Journal of Medicine" that the antibiotic doxycycline, a relative of tetracycline, proved highly effective in a Kenya study. Peace Corps volunteers given doxycycline before travel and daily for three weeks during their stay in Africa were compared with colleagues who took placebos, or identical-looking blank pills. Only one person became ill among the eighteen on doxycycline, while almost half of the untreated group came down with diarrhea—about the average incidence for Americans traveling in countries where diarrhea is prevalent. Stool samples showed those treated with the antibiotic not only didn't have symptoms, they were free of the organism Esch. coli, *the bacteria family that produces toxic substances in the intestine.*

The research team, headed by Johns Hopkins scientists David A. Sack, M.D., and R. Bradley Sack, M.D., Sc.D., found the protective effect appeared to last about a week after the drug was stopped. Still, they say, they do not recommend universal use of doxycycline for all travelers or for long periods. Instead, dosages and the chosen form of medication should be prescribed by your doctor. But with such good results so far, travelers have reason for high hopes to escape diarrheal misery.

CAN YOU AFFORD A CAFFEINE HIGH?

Medical researchers have long argued whether the caffeine we drink in coffee, cola drinks, and chocolate can do any harm; but most of us continue to enjoy our caffeinated favorites unless they give us unpleasant side effects. Researchers at Vanderbilt University in Nashville, Tennessee, measured caffeine effects on healthy non-coffee users, concluded that caffeine can raise blood pressure, change heart rates and breathing for some time. The seven-member team, headed by David Robertson, M.D. (now at Johns Hopkins Hospital in Baltimore), say their results must be interpreted with caution, caffeine habits of people with high blood pressure should be investigated further.

THE LETHAL ASPECT OF LAETRILE

Laetrile or amygdalin, the controversial drug many cancer patients are taking and that others take in hopes of preventing cancer, is potentially poisonous if taken with some common table foods, say University of California scientists. Jerry P. Lewis, M.D., and his associates tested dogs with laetrile in doses equivalent to one to five times the amounts usually prescribed for human patients along with fresh sweet almonds. Six of ten dogs died of cyanide poisoning, three were severely brain- and nerve-damaged, and one recovered. At Kaiser-Permanente Medical Center in Los Angeles, Leonard Sadoff, M.D., reported the rapid death of a seventeen-year-old girl who took laetrile by mouth.

Dr. Lewis and his fellow researchers pointed out in *The Journal of the American Medical Association* that laetrile may combine with enzymes in such food as nuts, sprouts, fresh fruits, and salad greens to cause hydrogen-cyanide poisoning, which can bring on serious neurological problems when taken over a long term, or may cause acute poisoning and death.

OUR FICKLE ALLERGIES

Once allergic to penicillin doesn't mean always allergic, says N. Franklin Adkinson, Jr., M.D., at Baltimore's Johns Hopkins University. This best-known and oldest antibiotic, penicillin, a lifesaver in many infections, can be dangerous if you're allergic to it; but, according to Dr. Adkinson's report in the physician's magazine *Emergency Medicine*, it's possible for doctors safely to test people who have once been found allergic to penicillin, to find out if the allergic condition is still active.

In a very careful procedure that includes a slight scratch test even before putting the test dose into the skin, Dr. Adkinson found that three-quarters of people once penicillin-allergic were found not allergic on a retest—meaning they could safely take penicillin. But Dr. Adkinson warns that anyone who has ever had a positive penicillin-test reaction must be retested every time penicillin is considered, because an allergy that goes away can also return.

KEEP GOLD OUT OF YOUR MOUTH

A new metal alloy, Wilceram light cast—for dentists to use in fillings, crowns, and bridges—that works as well as gold, resists corrosion inside the mouth, costs only a fifth the price of gold, and can be made into twice as many dental structures as the same weight of gold has been developed and patented by a University of Florida scientist. Hamdi Mohammed, Ph.D., the inventor, developed the new metal for strength and durability, to be cast, ground, and polished as easily as gold. He expects the new metal to help to control rising dental costs and to preserve the dwindling gold supply. Dentists are second only to jewelry makers as users of gold—but dental gold is rarely recovered, while golden ornaments, as we know, go on to become heirlooms.

WARNING FOR OUTDOORSPERSONS

When a camper suddenly gets weak, limp, or has paralysis starting in the legs, rush her or him to emergency medical help, of course; but, while doing so, search the victim's body for attached ticks. Tick paralysis, which often mimics a polio attack, is caused by the insect's poisonous saliva, can be fatal if the tick is not found and removed. Feel most carefully the scalp, neck, armpits, groin areas.

HOT-BATH HAZARD

If you like sauna baths and are or have a chance of being pregnant, keep the bath time short, advised David W. Smith, M.D., a University of Washington School of Medicine professor of pediatrics. Proof isn't in yet, but Dr. Smith and co-workers suspect that prolonged sauna heating during early months of pregnancy can increase risk of birth defects in the baby. Their animal experiments suggest that overheating—either from long, hot baths or from a high fever—during pregnancy can result in birth defects. Noting that Finland, home of sauna bathing, does not have an unusually high rate of birth defects, Dr. Smith pointed out, in *Medical World News*, that five- to seven-minute saunas are the average there.



WHAT YOU DON'T KNOW ABOUT NUTRITION COULD SHOW ON YOUR BEAUTIFUL FACE.

Remember what you learned back in grammar school? About vitamins, minerals and proteins?

How they were essential for glowing skin, shining hair, and sparkling eyes? How they could generally affect the way you look?

Well, nothing has changed.

Vitamins, minerals and proteins still have a lot to do with your skin, your hair, your teeth, your eyes, and every bone in your lovely grown up body.

If you're eating a balanced diet every day, you're probably in good shape. But if you're not, you could be heading for trouble.

Because even little protein, vitamin and mineral deficiencies can not only affect the way you feel, they can affect the way you look.

If you think you'd like to change your ways, we know a good place to begin. In the cereal section of your supermarket.

With Kretschmer Wheat Germ. Kretschmer is one of the world's most nutritious natural foods.

Just a quarter cup (in your hamburger, salads or yogurt) will give you 15% of your RDA* of protein. 30% of your Vitamin B1. And it's a good source of most of the rest of the B Complex. It also provides 15% of your Vitamin E. And a lot of precious minerals your body needs.

As a matter of fact, few other foods we know give you this unique combination of so many things that are so good for you.

As part of a balanced diet it could make a difference.

More than all the Deep Fawn eyeshadow in the world.



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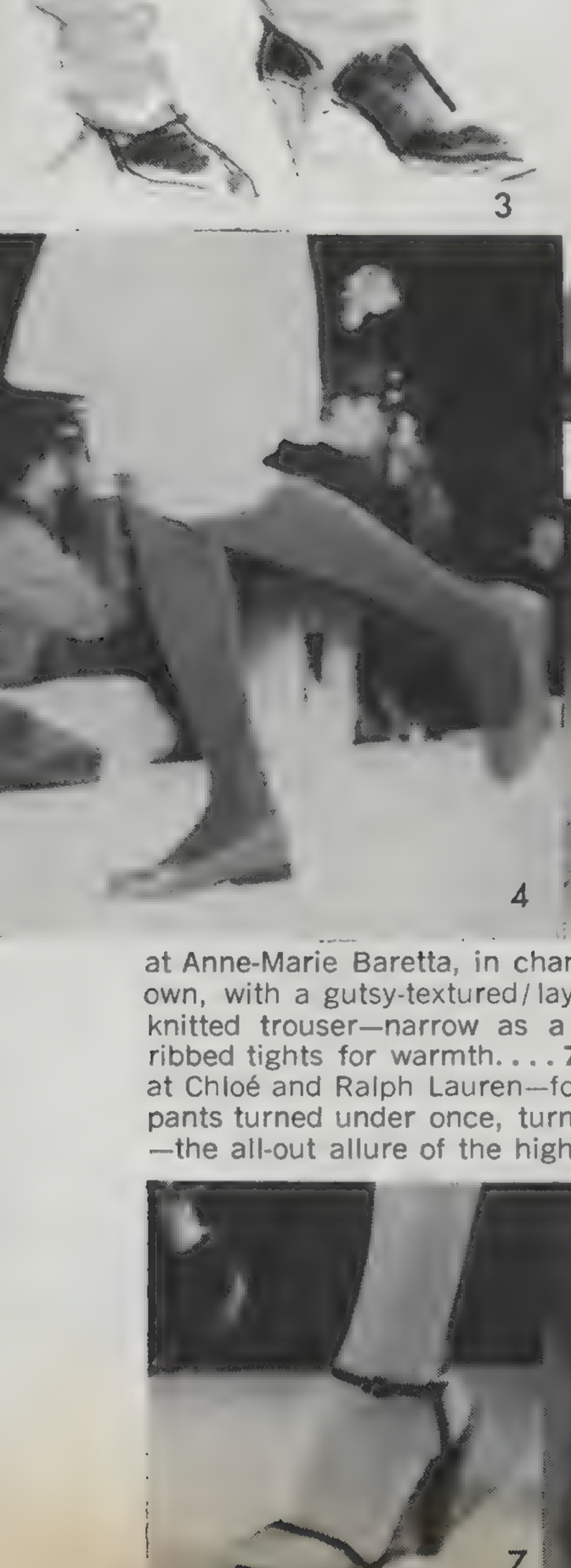
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

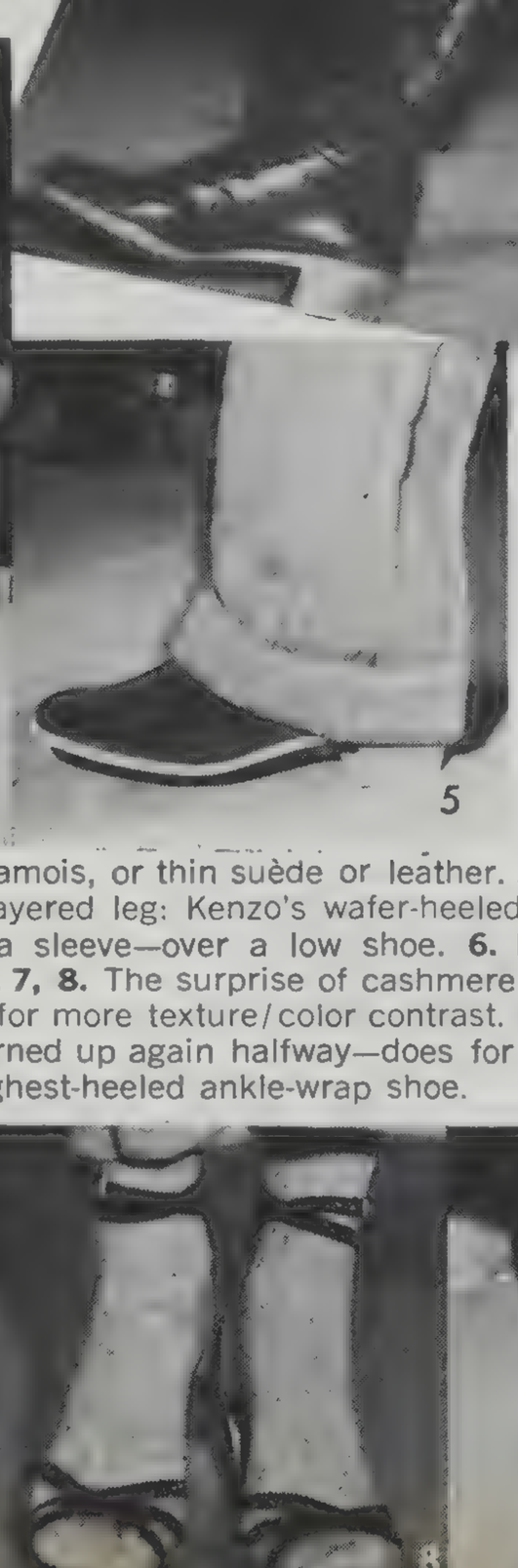
VOGUE'S eye view

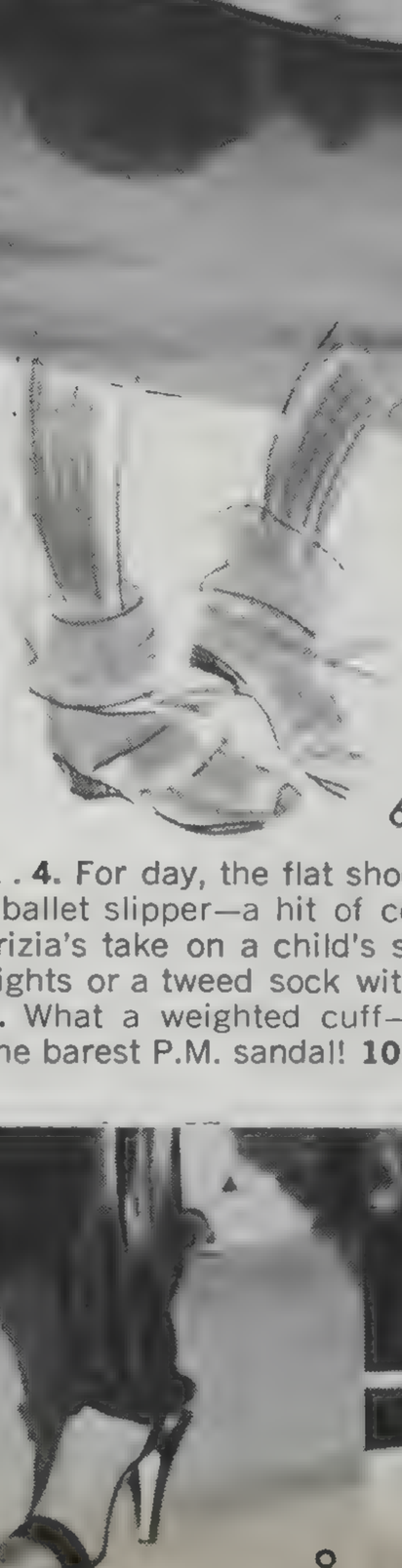


This Fall

The first place to look for layering, contrast, texture/color play is the leg! Paris, Milan, New York—in every collection, all across the board, we saw new takes on boots and flats, bare sandals, socks and textured tights in some of the most inventive, most delightful combinations—time and again, they set up the look, made the difference. . . .







1. To take the place of a loafer this fall: the chukka boot—in crêpe-soled leather, with pants cropped to the ankle, at Issey Miyake. Elsewhere (everywhere!): other versions in different textures/weights. **2.** With skirts—Geoffrey Beene's soft suède boot, rolled down to show a textured leg. **3.** Leggings, crushed down over boots, like spats—at Anne-Marie Baretta, in chamois, or thin suède or leather. . . . **4.** For day, the flat shoe with a character all its own, with a gutsy-textured/layered leg: Kenzo's wafer-heeled ballet slipper—a hit of color! **5.** Gianni Versace's knitted trouser—narrow as a sleeve—over a low shoe. **6.** Krizia's take on a child's sandal, woolly socks over ribbed tights for warmth. . . . **7, 8.** The surprise of cashmere tights or a tweed sock with a bare sandal at home, at Chloé and Ralph Lauren—for more texture/color contrast. **9.** What a weighted cuff—Laura Biagiotti's leather pants turned under once, turned up again halfway—does for the barest P.M. sandal! **10.** At Dior—at every house! —the all-out allure of the highest-heeled ankle-wrap shoe.

<u>One-shot accessories</u> that turn the look this fall:

● Hats! Easygoing, offhand.... Raw-edged felt caps that take their shape from the head. Sonia Rykiel's squared-off stocking cap--the ''structure'' is the stitching! Soft-brimmed too-small fedoras, ''stretched'' on. For color, fun: Kenzo's padre hat, Lagerfeld's velvet pancakes for evening.

● Gloves in knits and tweeds, thin leathers, suèdes--gorgeous shades: Saint Laurent's teal, Beene's brights Halston's cashmere gloves rolled to the wrist--in lipstick red, saffron, sapphire.... Tongue-in-cheek: Perry Ellis' ''gardener's'' gloves with a knit cuff, dyed shades of rose and teal.

● Mufflers--cleaner, crisper, squared-off: Beene's are shorter, in fringed leather and suède --the stroke of bright color with monochromatic clothes that play on texture. At Fendi, some of the wittiest--fur ''chains'' in bright yellow squirrel!

● Belts mark the waist, <u>always</u>, with the same no-nonsense ease as the man-tailored shoe....Always the perfect 1½" width. Fendi's in the richest red leather! Perry Ellis' and Ralph Lauren's Western versions in textured rawhide, with a tooled buckle, wrapped everything--corduroy coats, velvet tops.

As skin matures, its needs increase. Introducing innovative Orlane B 23.

From the experience of Orlane is born a new generation of night cream.

A mature woman is a woman in the prime of her life, a self-assured woman, a woman who is appealing to look at in the eyes of others.

This age of maturity is also the time in a woman's life when her beauty tends to be more delicate. In her mirror she can see a few lines appear; her skin becomes a bit less supple, her complexion a bit less radiant.

Ten years after the creation of B 21, the Orlane research laboratories have succeeded in creating the first of a new generation of creams: B 23. This night cream helps combat these first tiny, dry skin lines and the loss of radiance so that your skin looks smoother, brighter, younger...longer. Its luscious, light-weight formulation is easily absorbed so that skin feels velvety soft and smooth.

With B 23, maturity is beautiful.

ORLANE

Paris Londres. New York

In New York at 680 Fifth Avenue, N.Y. 10019.

VOGUE'S POINT OF VIEW

JULY 1978

No question: We're at the start of a new season and it is a time of change ...a change in the look of fashion and the mood. What's good is very good and modern in the truest sense of the word. The things you're going to see in this issue—despite what you may have heard about "the news"—have nothing to do with the 1950's, with padded football shoulders, with military parade-ground dressing. What you'll see first—the thing you're always aware of when clothes are good—is line. A sharper, crisper-looking line. You don't have to be concerned with how it's done—this kind of shoulder, that kind of sleeve—it's there, it's new, it's right. It's a narrower line: there is definition and squaring to the shoulder, but the silhouette is close-to-the-body; it's always held at the waist, held over the hip. You saw the beginning of a narrowing-in last spring and summer; now it's been reworked, refined. And the whole thing is done without any hard-edge tailoring, without any stiffness—we're still in the world of unconstructed dressing, of the thinnest lightweight fabrics worked in a modern way. To put it simply: you couldn't have had these clothes at any other time. If someone tries to convince you otherwise, they're looking at the wrong clothes.

With a change in line, there's a change in the approach to dressing. There has been an editing out and paring down this year—no loose, languid layers billowing about, no adding bits and pieces and wrapping it all in a shawl and hoping everything comes together in the end. You start out pulled-together, controlled: it's a sharp little belted jacket over narrow pants kind of dressing. To do it you always start with a look that's assembled, with pieces "made for each other." It's not a question of having dyed-to-matched separates, but the look is all-of-a-piece and the result is a lot more polish, more style, and a certain built-in ease. Which doesn't mean you never pull the pieces apart—a good jacket is a good jacket and you expect to move it and work it over pants and skirts. But the starting point—the whole secret to looking attractive—is pulled-together dressing.

Another change this year: the straightforward quality about clothes. You're never dealing with things trying to be what they're not—a belt is a belt—a good 1½" strip of leather with a marvelous buckle—it's not a yard of fuzzy rope. Jewelry looks like jewelry: colored stones and rhinestones in great chunks used everywhere, day and night. The stones may be fake, but the dazzle isn't...and suddenly you're very far from necklaces and cuffs of clay and hemp.

There are real coats this year, not excuses. There's a new Chesterfield (watch it—it's going to be the season's Ford!), and there's the dash of a straight-falling shawl-collared coat, of a square-shoulder narrow coat held at the waist. And—for the most versatility—the news of coats in ¾ and ⅞ lengths—tweed to leather to fur for day and evening. They go with every length of skirt, with pants...they go nonstop. What holds true for all coats: a new emphasis on the shoulder—a wider, squared-off shoulder. It doesn't mean a bulky padded shoulder. It does mean a new line—a new look—starts at the shoulder, and narrows from there.

The news in jackets is the jacket that's not a blazer, not man-tailored—a jacket with all the ease of a sweater, but with a lot more character. The best length—to just above the hip then belted for extra sharpness. The best new fabric—thin thin suède—ribbed, smooth, top-stitched—suède every way right through evening. Some version of a jacket is the season's one-thing-to-have.

Under a jacket, don't look for a shirt, for anything with a stiff collar. Instead: a wonderful open-neck collarless blouse, a smaller sweater, or a new T-shirt with a clean, spare oval neckline. And the textures of tops begin to change...a blouse in the thinnest thin suède (suède and leather used everywhere the way any fabric is used!)...or a knit with a nubby big-needle-knit texture to it...a new take on a Fair Isle sweater.

The basics—skirts and pants—have changed. You don't have to pick one; there's always a choice. What's true of both: a new narrowness. The pants you want—whether gabardine for day or satin at night—are straight-and-narrow all the way, or taper from a not-too-full waistband. Never any excess fabric. And never an over-blown dirndl. This year, it's a narrow slit-front walk-through skirt, or a side wrap. If a skirt is gathered, it's gathered only in front and it's narrow at the sides, smooth over the hip. No droop! And while no one is about to make a big to-do over skirt length, keep this in mind as a guide to the newest length of skirt: a hand's width below the knee.

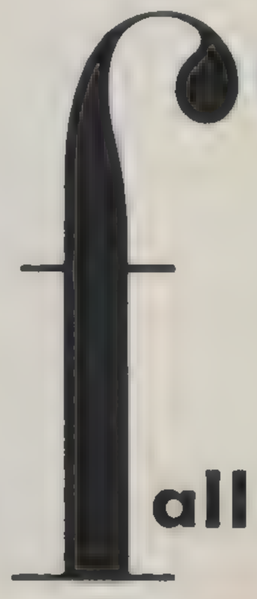
As you go from day to evening, the biggest difference you'll see is a difference in fabric. The line—the ease—stay the same. You're still, for example, in a pair of pull-on pants and a little jacket...but the pants are velvet, the jacket is velvet and there's the thinnest piping of charmeuse. It feels the way a sweater-and-skirt feels...with that much more allure. What has changed: the number of options. At last, a year when the kind of simple, attractive easy-evening and restaurant/dinner-dressing has been well thought out and provided for. The clothes you need the most of at night are available. There's a new sweater-dressing...glorious sweaters—with a bare low V-neck, or a wrap-sweater to wear with a slit, leg-revealing skirt. There's a new pyjama that's simply a beautiful blouse and narrow pants slipped under a straight-falling black coat. And the wonderful jackets and not-quite-jackets that exist for day exist for evening in satin, in quilted satin, in thin pigskin touched with gold, in knockout shades of fur. There is always a richness to the fabric, and it turns the whole look. The same is true of black. There is a lot of black at night, but it's black with luster and shine to it—black velvet, satin, charmeuse, or black flashed with gold, with copper—nothing flat, nothing dull.

For a big evening, you won't find any one way to dress, but you will find a new way with color and fabric and line. Colors are vibrant—reds, greens, deep blue, violet. Fabric is at its most luxurious—hammered and quilted satins, thinnest thin cloqué, whisper-weight silks. And the narrowness—in a dress or skirt to the ankle, in a tunic-over-pants—gives you the most modern kind of seduction — always a revealing, body-conscious line.

What keeps the mood going at night: more color. Makeup in exotic new colors—pinks, oranges, violet-to-mauve...shimmer-of-color stockings...and the most sensational evening shoes — rhinestone-glimmered sandals, metallics, metallics-plus-tiny-stones, and bright-color sandals—brilliant red with a spinach-green cloqué skirt—! Or the news of a soft, crush-down evening boot in purple with black satin pants.

Look for color used the same way for day — hits of color, accents. Look for the flash of an orange suède muffler with brown tweeds.... stockings and socks layered (the only place you'll see layering!) on the leg for warmth, texture and color—rust and mauve stockings in cable knits, nubby knits, all kinds of knits...a teal-blue glove or one in scarlet cashmere...the charm of a bright-color knit beret just plopped on the head.

One thing that applies day and night: the best fashion has a richness and inventiveness that you haven't seen for a long time. There is change. And there is delight—a whole new delight in being "dressed." All the proof you need—and the most upbeat way we know to start a new season—is on the next page....



what to look for this fall—

a new narrow line, a new pulling-together...

the ease that keeps it modern



SAINT LAURENT

THE AURENT SPIRIT

There are a lot of fashion straws in the wind this time of year . . . a lot of things to watch for. . . . Where you see them coming together—and where you see them best—in Saint Laurent's ready-to-wear collection. You get "news," but you get more—a new polish, an out-and-out sensuousness to everything—even his plaid jacket, corduroy wrap skirt. He gives you all the dash—the most attractive day in/day out real *clothes* clothes, and, at night, the whole world of glamour-dressing his way. This season . . . with a new focus on coverings: the ¾ coat, the Chesterfield, and jackets that brought down the house. With a new color impact—black and strong brights mixed together: red/fuchsia/bright blue; purple/teal blue/red. And a whole new turn to adornment—fake "jewels"—big chunks and drops of colored stones, rhinestones (for day—with black suède!). Above all, he reveals the body constantly, every way—bare above-the-knee chemise-dresses, the longest slits on skirts, veilings of chiffon, narrow, held-in waists. He does it all. . . . On these nine pages, the best . . . worn by Janice Dickinson, whose own modern good looks—and terrific shape!—carry it off. . . .

Dash and all-out fashion energy

SAINT LAURENT SPIRIT AT NIGHT...THE NEWEST WAY
TO GO DANCING—HIS CHEMISE-AS-A-DRESS
THE COLOR, THE DELIGHT...THE LEGS NEVER STOP!

Left: Scarlet charmeuse chemise-dress (about $140); peach charmeuse hip-wrap (about $65); giant ruffles-and-Lurex serape (about $725). Saint Laurent Rive Gauche Boutique Femme, NYC; Kaufmann's; Wanamaker s; Sakowitz; I Magnin These nine pages: hair, Jean-Marc Maniatis; makeup, Alberto Fava. All accessories on these pages by Yves Saint Laurent

Avedon

dazzle

Left Closeup, the new delight in ornamentation—the drop-on drop earrings, necklace...and the ornamentation of color—the new Saint Laurent makeup Colors that are clear, shimmered *beautiful*, as you'll see through out these pages (for the whole makeup forecast for fall, see Table of Contents). Added news Opium, his exotic fragrance sensation—a sellout in Europe.

THE SAINT LAURENT SPIRIT **...in coverings**



THE KEY COAT! VERSATILE 3/4 LENGTH...
THE STRAIGHT-BUT-EASY WAY IT FALLS!

Avedon

NEWEST NIGHT DRESSING...
THE SHORTER JACKET...
EMBOSSED...COLOR
PUSHED TO ITS BRIGHTEST

Left: Cotton velvet smock coat, about $640, over wool flannel shirt, about $195; leather tucked-waist, ankle-length pants, about $495. At Saint Laurent Rive Gauche Boutique Femme, NYC; Kaufmann's; Hattie; Dayton's; Neiman-Marcus. *Right:* Jacket (acetate/wool), about $590; silk shirt, about $285; braid-trimmed wool flannel wrap skirt, about $255. At Bergdorf Goodman; Saint Laurent Rive Gauche, Washington, DC, and Chevy Chase; Jacobson's; Swanson's on the Plaza; Sakowitz.

THE SAINT LAURENT SPIRIT

IT'S A NEW LINE, A NEW JACKET—
WIDER AT THE SHOULDER,
NARROWING-IN AT THE WAIST.
AND A NEW FLING OF COLOR—
BRIGHT, STRONG...TERRIFIC!

Avedon

...in color



THE FULL IMPACT...THE WAY
HE MIXES BLACK WITH COLOR. HIS KEY
BLOUSON IN BLACK LEATHER
OVER A PURPLE SHIRT AND BRILLIANT
RED SKIRT—THE WAY IT WORKS!

Left: Tartan "lumbershirt" jacket with squared-off padded shoulders, in wool flannel (about $295), and wool flannel shirt (about $195), with his over-and-over skirt—narrow, wrapped, slit—in leather-piped green corduroy (about $285). Bloomingdale's; Saint Laurent Rive Gauche, Manhasset, New York; Halle's; Younker-Kilpatrick; Frost Bros.

Right: The blouson to beat in butter-soft black leather (about $820). With a purple wool/cashmere shirt (about $195) and the wrap skirt—this time in red narrow-wale corduroy (about $285). Bergdorf Goodman; Montaldo's; Dayton's; Frederick & Nelson.

THE SAINT LAURENT SPIRIT **...in body**

ONLY HERE—A SHORT DRESS
LIKE THIS—ALL GLAMOUR,
MOVEMENT, FLIRT...
NONSTOP ADORNMENT—
A FANTASY OF FEATHERS
FRAMING THE HAIRLINE

Left: On-the-bias black panne velvet dress, ruffled in black silk chiffon with gold Lurex, about $580. Bloomingdale's; Saint Laurent Rive Gauche, Atlanta; Martha, Palm Beach and Bal Harbour; Sakowitz; Frederick & Nelson. *Right:* Black silk chiffon blouson, saffron embroidered dots, about $295. Over black satin charmeuse, braid-edged skirt, slashed to the waist, about $250. Bergdorf Goodman; Saint Laurent Rive Gauche, Washington, DC, and Chevy Chase; Woolf Bros., Memphis; Jacobson's; L.S. Ayres.

SHEER CHIFFON, SLINKY SLIT
SATIN...THE BODY'S COVERED...
BUT HOW IT SHOWS!

Avedon





your health guide

FITNESS NOW!



Mike Reinhardt



The Fitness Parcours at Rancho La Puerta in Tecate, Baja California, Mexico, *above* and *top left*, really puts you through your paces. The two-mile stretch of track is interspersed with twenty exercise stations — each with directions and equipment for specific exercise.

You walk or jog along the course — going at your own pace and according to your fitness level — and, at the various intervals, there are chin-up bars, rings to swing from, logs to lift, fences to vault over, blocks to mount, and a whole series of ingenious muscle-workers, such as push-ups, side-bends, arm circling, and balancing acts — in other words, all the elements of an obstacle course, as the European ones are frequently called.

By the time you leap across the finish line — Station Twenty's shallow pit — you have exercised sets of muscles that you do not always get a chance to use in regular sports. And you have been getting the three basic kinds of workout: strength, suppleness or flexibility, and stamina or endurance. As Rancho La Puerta's Director, Deborah Mazzanti, says of the Parcours, "My guests are becoming younger on it — and so fit. It is marvelous!"

LOOKING GREAT has so much to do with FEELING GREAT. And with having lots of ENERGY, too. In a word, we're talking about FITNESS — your NO. 1 PRIORITY today. So, on these ten pages, we show you how to UP your FITNESS LEVEL — as Janice Dickinson is doing here, at Rancho La Puerta.

Janice exercises regularly every day — whether she happens to be in Tecate or New York or Paris or, perhaps, Tokyo. Wherever. And she combines indoor activities — ballet, *above*, yoga, and gymnastics — with outdoor sports such as running and biking. So she has a well-rounded program that gives her the three essentials — what John L. Marshall, M.D., head of sports medicine at New York's Hospital for Special Surgery, calls the three S's: strength, suppleness, and stamina. "Ballet," Dr. Marshall notes, "is great for flexibility — and for strength in the lower limbs. Repetitive agile movement!"

fitness is a fashion must

Fitness has everything to do with the changing mood in fashion now. The two are just about inseparable. See how great Saint Laurent's spare little black T-shirt looks on Janice Dickinson, opposite—fresh from a wonderful week of caring for herself at the ranch. This is the most modern way any woman can look today. Fashion information, next to last pages.

Avedon

fit way to start

"Gymnastics develop strength and flexibility all over," says Dr. Marshall. "And they are a wonderful way to complement stamina activities. Begin by figuring out just what you need. One simple test: if you can easily bend your thumb down to touch your forearm, you are loose-jointed — you probably could use some exercises to strengthen muscular support around your knees and other joints.

"If you can't get your thumb back more than a right angle, you are very tight and, therefore, apt to get backaches, calf pulls, tendonitis of heel or shoulder — so flexibility exercises would be especially helpful. This same test tells you something else about yourself: if your thumb can touch your forearm, that means 60 to 70 percent of your muscle fibers are what are called *slow*-twitch — you are good at long-distance activities. If, on the other hand, you can jump straight up from a crouch about one-half foot in the air, you have a high proportion of *fast*-twitch muscle fibers — you are a born sprinter."

Dr. Marshall, with the fitness level of a twenty-year-old athlete, is convinced that you can stay in top shape not simply for years but for decades — no matter what shape you are in, you mustn't get discouraged and give up, he says. "With the right kind of program, you can pretty much get back to where you would be if you had been training all your life." However, it is a good idea to check your doctor before starting *any* exercise program.

A smooth way to get going: pour on Chanel's new Cristalle Body Lotion. It keeps skin supple while you concentrate on supple muscles. Earrings, Elsa Peretti of Tiffany. Details, both pages, next to last pages.

GYMNASTICS

play the field

"For a woman, the best goal is total body development," says James R. White, Ph.D., of the physical education department at the University of California, San Diego. "Combine gymnastics with pulse-raising activities. Don't get caught in just one sport. Run, perhaps, on Monday, Wednesday, and Friday. On Tuesday and Thursday, use the mini-trampoline — it's excellent exercise, easy on joints, and good for reducing. On Saturday, bike or swim. Mix up four or five sports a week, if you can.

"As far as looks go, you want exercise that develops your arms as well as your legs — swimming, cross-country skiing, gymnastics (while mini-trampolining), jazz exercise or dancing — especially aerobic. I wish the men would join in on this! And talking of looks, we've been doing a survey of long-distance runners, and it is absolutely amazing how much younger than their ages they look. The transfer of oxygen in the skin is greatly enhanced in a well-trained person, and this reduces wrinkling. (But watch out for the sun!)"

What should a good endurance program be? "Say you are twenty-eight and starting off. Do five minutes warm-up, then five or six minutes of real exertion, then five minutes cool-down. After a few weeks, start adding a minute or two to the full exertion, when your pulse should be up around 150. By the end of twenty weeks, you will be up to thirty or forty minutes straight," says Dr. White.

Play up your fresh looks with a little fresh color—as Janice does *at right:* Lancôme's Maquiglacé Moisture-Rich LipGloss in Terra Bronze and Coral Amber Glowing Liquid Blush. These eight pages: hair, Marc Pipino, Pipino-Buccheri Salon; makeup by George Newell.

Mike Reinhardt

Hiking can really get you into shape. It will firm up your muscles, tone your cardiovascular system, and help you lose weight. And, like walking in general, it is such an easy and enjoyable way to get a great deal of very good all-over exercise.

HIKING

real leg work

If you go the same distance that you would if you were running or jogging, you will burn the same number of calories when you hike — the only difference being that it takes you longer. A brisk pace may, in fact, cover more ground in a given time and be more vigorous than a slow jog, as the President's Council on Physical Fitness and Sports notes — thereby creating a better circulatory and respiratory involvement. Lenore R. Zohman, M.D., director of cardiopulmonary rehabilitation at Montefiore Hospital in New York, suggests this progression if you're not really in shape: "Start off by trying to cover a mile in twenty minutes. Once you can do that easily, move on toward two miles in forty minutes, and then three miles in an hour. When you've hit that stride, raise your speed gradually until you can do four miles in one hour. Beyond this level, you may begin to find yourself jogging."

Walking has one definite advantage over running and jogging: it avoids the repetitive shock and wear and tear on joints and ligaments. This is no small consideration if you want to keep your Achilles tendon from becoming an Achilles' heel. And prevent knee and hip problems, too. Serious hikers will be glad to know that Army tests reveal extra benefits from backpacking: it improves your overall strength as well as special muscle groups — shoulders and hips, for instance.

To get the leg strength you need for hiking and backpacking, Dr. Sharkey suggests doing some stepping exercises — with a thirteen- or fifteen-inch bench. Step up and down at a good clip for a minute or two. Then rest a bit and do it again.

Race-walking is one of the fastest ways to get around—and, according to Brian J. Sharkey, Ph.D., director of the human performance laboratory of the University of Montana and author of "The Physiology of Fitness" (Human Kinetics), it is something you are going to be seeing a lot more of very soon. Heel-to-toe, swivel-hipped, elbow-angled, race-walking is terrific exercise. And much easier on the ankles, knees, and hips than running.

''In hiking and climbing,'' says James H. Johnson, Ph.D., director of the human performance laboratory at Smith College, ''you have the problem of your boots. You can't hike or climb very long unless you have a good pair of shoes and have already walked many miles in them. This is probably the biggest problem that hikers and climbers have. So start walking--and break your boots in well ahead of time.''

a hiking hand

Are you up to climbing?
"If it is really mountain climbing,"
says Gideon Ariel, Ph.D.,
a biomechanics pioneer
at the University of Massachusetts,
"you are into very stressful activity
that includes not only the lower
part of the body but the arms,
shoulders, and back—
in other words, *all* of you.
And you have to be in super shape.
"However," adds Dr. Ariel,
"even climbing hills is excellent.
Walking at an 8-percent grade—
going up eight feet per hundred
feet— is equivalent to running
on flat ground. So *walking*
uphill is every bit as good as
running in the valley."

Here, *at right,* Janice gets a hand from Frank Dzurenko as she scrambles up one of the Sierra Madre foothills near Rancho La Puerta. Both have what it takes: suppleness, strength, broken-in boots, *and* sun protection — Lancaster's Ligne Solaire. Fashion details, next to last pages.

Mike Reinhardt





the yoga stretch

It's great for flexibility, the stretch you get is gentle and sustained *static* as opposed to *ballistic* — so there is little risk of strains. Another plus, as Dr. Ariel points out: "You involve your mind, and this is very important. When you exercise, you must think about what you are doing and try to coordinate your mind and body. Because the muscles get their stimulation from the higher centers of the brain." However, Allan J. Ryan, M.D., editor of *The Physician and Sportsmedicine,* cautions that "unsupervised attempts to assume some of the more difficult postures may result in harm to the untrained individual."

One other caution — to take bodily, as Janice does, *right:* sun protection. Try Payot's Bronzage Spécial in the sun and Crème Après Soleil after.



brain play

"Exercise has two quite different effects on the brain," says Arnold J. Mandell, M. D., of the University of California at San Diego School of Medicine. "The very competitive kind has an 'angry-upper' effect followed by a 'downer' or depression. The other is what I call 'moving meditation.' It could be running or dancing, but it could also be a competitive sport like tennis — if you play with a certain detachment. You get high, and you stay high. The elevated mood can last for days, even weeks. We think that the *dopamine* system of the brain is aroused by 'aggressive' exercise and the *serotonin* system is aroused by 'nonagressive' exercise. Dopamine is the brain's own 'speed' drug. Serotonin acts like mind-changing mescaline. So you can really manipulate these brain systems with exercise — and without drugs."

"If you are leading a terribly active sports life, you may miss one or more of your periods," says Niels H. Lauersen, M.D., of The New York Hospital-Cornell Medical Center and author of *It's Your Body: A Woman's Guide to Gynecology* (Grosset & Dunlop). "But don't let this worry you," he adds. "It just means your releasing hormones are not coming down from the brain. You don't actually have to bleed once a month in order to be healthy — in fact, amenorrhea conserves your iron and may even protect against breast cancer. And your cycle usually starts up again once you take things easier."

flex warm-up swing into action

"Lots of tennis players forget two important points," says Dr. Johnson. "Flexing and warm-up are essential if you want to avoid injury — and they are not the same thing." Here is his advice:

Flexing "Be sure to stretch your Achilles tendons and your calf, back-of-thigh, and lower-back muscles. And don't forget foot, ankle, and front of lower leg (sit gently back on your feet, with your toes outstretched). Shoulder, pectoral, upper and lower trunk, and side stretches from the waist are also good."

Warm-up "Don't try to get every ball the moment you are out on the court. Wait until you reach sweat-point and start to perspire before you begin to move around really fast. A warm-up is exactly that. The muscle temperature goes up because of increased metabolism. And when you begin to perspire, your body is telling you that you are getting warmer, that your muscles can now relax and contract faster and more safely. That is a definite physiological fact."

Tennis really is worth getting into a sweat about, according to Vic Braden, president of the National Foundation for Tennis Research. "Tennis moves are arrhythmical," he says. "While your arms are going one way, your legs are going another. Many sports emphasize use of a limited part of the body, whereas, with tennis, your entire body swings into action."

it's your ad...

"Unless you are an awfully good player and get in a hard, sustained game of tennis at least three times a week, you should try to get some regular endurance exercise like running, fast walking, swimming or biking, in order to build up stamina." This advice comes from Charles T. Kuntzleman, Ph.D., head of the YMCA Fitness Finders program and author of "The Exerciser's Handbook" (David McKay). "Tennis," Dr. Kuntzleman says, "is stop, go, stop, go. Your pulse rate is up, down, up, down. And in order to derive any real cardiovascular benefit from the game you would have to play continuously – which most people don't do. Otherwise, you simply lose the conditioning effect.

"That's why it is a good idea to take up at least one of the really basic endurance exercises as well. Build up to twenty minutes at a raised pulse level three or more times each week. This will do wonders for your tennis – as well as for your fitness."

It is also to your advantage to give yourself a once-over-lightly with a good moisturizing lotion before you go out on the court--something like Bonne Bell's Sport Creme that just does what it is supposed to and doesn't interfere with your game. Earrings, Elsa Peretti of Tiffany. Fashion information, next to last pages.

TENNIS

Ivo Reinhardt



getting hooked

That is what is likely to happen if you really get running, according to experts like Jack H. Wilmore, Ph.D., director of physical education at the University of Arizona. "People get this euphoric feeling with exercise and become actually addicted — they even have withdrawal symptoms if they go without," he says. "You have to keep going beyond a certain time limit — somewhere between thirty and forty-five minutes. We've noticed that the twenty-to-thirty-minute-a-day people have a much greater dropout rate. But those who cross the thirty-to-thirty-five-minute level, you couldn't take their exercise away from them if you tried to."

Thaddeus Kostrubala, M.D., a psychiatrist at the University of California at San Diego School of Medicine, has found that exercise euphoria sharpens sight, smell, touch, taste, and proprioception—your sense of your body in space. Other benefits of getting hooked? You cut down on your fatigue factor and build energy reserves. As Dr. Sharkey explains, endurance exercise makes you better able to burn fat stores (you have about a fifty-thousand-calorie supply) instead of carbohydrate (of which you have only a twelve-hundred-calorie supply).

This means the carbohydrate is spared for your brain and nervous system to use — they run on it exclusively — and you have greater resistance to fatigue. You also use oxygen more efficiently. And you get less lactic-acid buildup — one of the main causes of fatigue. What's more, you get more and bigger mitochondria — those little power plants in each cell that process ATP (your basic energy unit). In other words, all the makings of real energy.

"Real energy," Dr. Sharkey says, "does not come from a sweet snack—which gives just a quick kick followed by lowered blood sugar *and* letdown. It comes from a fit system."

h_2O

"Dehydration is enemy No. 1 in hot weather," says Edward W.D. Colt, M.D., of St. Luke's Hospital in New York and medical director of the New York City Marathon. "So be sure to keep up your fluid intake when you run."

Skin hydration is a must, too — especially when you run long distances. One new moisturizer to try: Orlane's Emulsion Hydratante Pour le Corps. Fashion information, both pages, next to last pages.

Mike Reinhardt

great combo

''Swimming is excellent exercise,'' says Dr. Ariel. ''The muscles are working against resistance--the water provides that --and they are getting stronger and in shape. And because you are in a nongravitational environment and there is no pull, this is one place the muscles can actually relax--especially around the spine. But I wouldn't advise only swimming, any more than I would advise only weight lifting or only tennis or only stretching. There has to be a combination. So, add a gravitational sport like running--then you have both ends: gravitational and nongravitational. And if you put in the middle some resistance-type exercise against masses--weights or springs--and some flexibility exercises, you are really doing it all. That and the right nutrition and you have a great program.''

in the swim— and sun

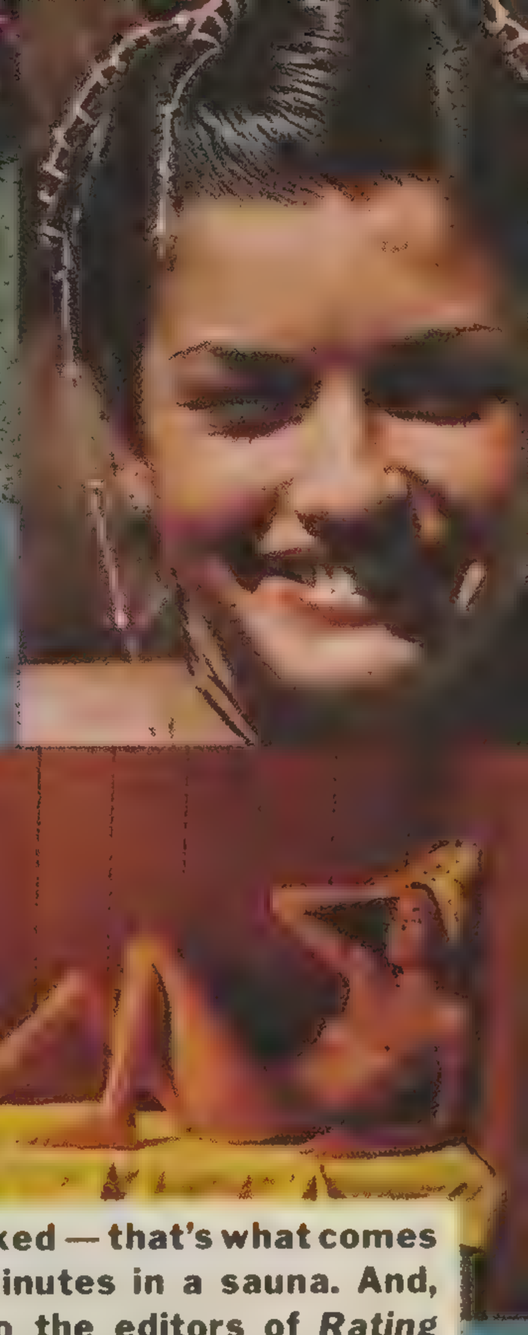
Swimming calls for super sun protection. The burning rays go right through the water, so every inch of you is exposed. They also bounce off the water's surface, and the reflection hits you in the face. What's needed? A very good sunscreen that won't wash off. Erno Laszlo's Bronzing Oil is ideal. It is also expensive but worth every drop. Slosh it on before each dip.

fresh news



Fresh fitness food: There is a growing awareness that you can get almost everything you need from fruits, vegetables, and grains — along with eggs, dairy products, and, perhaps, a little fish. Just the way they do at Rancho La Puerta, *above*. "We believe in raw or lightly cooked vegetables," says Mrs. Mazzanti, "and we stress variety. We make our own bread. We grow our own herbs and seasonings. And our fresh fruits and greens are our pride and joy." More of Mrs. Mazzanti's food thoughts in *Secrets of the Golden Door* (William Morrow).

A calorie is not a calorie is not a calorie: Some remarkable research by Franz Halberg, M.D., director of the Chronobiology Laboratories of the University of Minnesota, has shown that a person's daily — or circadian — hormonal rhythms have a profound effect on how one uses calories. Your body takes in and metabolizes calories differently from a meal eaten at 8:00 A.M. than it does from the same meal eaten at 8:00 P.M. In other words, you are not only *what* you eat but also *when* you eat, says Dr. Halberg, who stresses the need for more research on the subject. Ronald Gatty, Ph.D., who helped with the studies, puts his conclusions to work in *The Body Clock Diet Book* (Simon and Schuster) due out next month. Dr. Gatty's cardinal rule: big breakfast, moderate lunch, light dinner!



Freshly relaxed — that's what comes of fifteen minutes in a sauna. And, according to the editors of *Rating the Exercises* (William Morrow), the more tense you feel beforehand, the more marked the effect is.

Top of page: Waterproof eye makeup: Sand shadow on lids, black mascara on lashes — both, Dorothy Gray. Waterproof-hair: tiny braids plaited with bright pink cotton cords. Earrings, Elsa Peretti of Tiffany.

SWIMMING

We all know
sweaters and skirts!
But now...
Chloé's super stars!
Symbols of new
night ease, allure!
And runway-fun
jewels...a real
move to glitter!

The Mood is changing...

New York, Paris, Milan. Everywhere, new ideas...and on these ten pages, the best ideas.

The first: clothes now with a new kind of pulling-together. There's nothing scatty; nothing droopy. There's a way to look that's crisp, all-of-a-piece, dressed without being overdressed or gimmicky. What gives these clothes their appeal—the combination of sharpness and polish: the turn is on the best of modern dressing, and modern is the key word.

There's still ease—the ease that comes with sliding into a little jacket, pulling on a pair of pants, being in a sweater. The newest fabrics—weightless, thin-as-air—and the way they're worked — with no stiff construction, no heavy stuffing—delivers the comfort plus the line.

(Continued on next page)

Opposite: Lagerfeld's turn on a man's pullover, the best!, creamy wool/cashmere, for Chloe, about $325; short, petal skirt, black satin (acetate), about $350. Saks Fifth Avenue; Nan Duskin; Dayton's; Neiman-Marcus; Giorgio; I. Magnin; Holt Renfrew of Canada. Sweater, available August. Right: His incredible blouse, draped skirt—black silk crêpe de Chine, about $1,025. Saks Fifth Avenue; Nan Duskin; Lou Lattimore; Creed's, Toronto. Hair, Jean-Marc Maniatis; makeup, Alberto Fava.

Avedon

Accessories, next to last pages



Chloé redefines glamour! Slits, slashes, curves ...shoulders to legs...the line, the body... really show!

THE MOOD IS CHANGING... *(Continued)*

And there is line to everything. Line that starts with the look of a smaller, neater head; with a defined-and-extended shoulder; with a narrowing-in at the waist; and the non-stop line of legs seen through slits, slashes, and a shorter length of dress. Over and over—the body!

To look for: the new ideas in tops and coverings. New jackets—with a wider shoulder, to above or just below the hip, wrapped and belted, no buttons...the unexpected bite of a quilted parka in satin at night...the slide of a little velvet jacket—dégagé, live-in easy.

And sweaters!—this year, sweater-dressing is a whole other way to go out at night, and it isn't the thing of a grey cashmere sweater/grey flannels/metallic sandals. You've seen the sweater—and the difference—on the previous page. It's only the beginning....

With everything, there's a new dazzle and the real delight that comes from adornment. The news is all-out glitter, fake, bold—big chunks of it everywhere, every way. Or, another kind of dazzle—the inventive way color is used—in unexpected shots from a beret to a sandal. And color-plus-black—something you'll be seeing again and again starting here....



Chloé...

A new pyjama—

new jacket!

The glorious,

***modern* turn**

to evening

Lagerfeld does it—over and over—his strong, sharp, glamorous dressing at night.

Lou Lattimore; Sakowitz; Charles Gallay.



Signature jacket—wrapped, belted, over-the-hip narrow pants. Thinnest black silk cloque faced in rose (about $1,125). Saks Fifth Avenue; Nan Duskin. Here, on Julie Foster, adding extra glamour to these eight pages. Hair, John Sahag; makeup, Alberto Fava.

Accessories, next to last pages

THE MOOD IS CHANGING...



Chloé...the perfect coat, narrow pants, and (always!) a beautiful blouse—a different pyjama, a different ease

Lagerfeld's narrow straight-falling black wool broadcloth coat (about $750); black satin pants ($275); tie-tie blouse in tucked black silk crepe georgette (about $455). Saks Fifth Avenue. Nan Duskin, Neiman Marcus, I. Magnin. Hair, John Sahag; makeup, Alberto Fava.

THE MOOD IS CHANGING...



How it makes you look! And feel! Calvin Klein's velvet wrap jacket, pull-on pants (skirt-and-sweater easy)....To reach for again and again!

Black velvet evening suit (rayon): the slimmest shawl-collared jacket lined in silk charmeuse, about $270, wrapped in a black-wine leather sash; narrow pants, about $114. At Bonwit Teller, Montaldo's, Hudson's, Swanson's on the Plaza, Bullock's, Frederick & Nelson.

Accessories, next to last pages



Sweaters-and-skirts—at Chloé, the signal of a whole new dinner/restaurant dressing

The shawl-collared sweater Lagerfeld way—ribbed-and-bouclette black mohair (about $340), wrapped over and held by a narrow silver belt. Black cotton velvet classic skirt (about $245). Elizabeth Arden Salons, Nan Duskin, Barton Sligh, Marshall Field, Lou Lattimore, I. Magnin.

Arthur Elgort

Fendi's ingenious fur versions of the season's standouts. The blouson sweater... squirrel, woven in strips

The most! Sweater/jacket of squirrel dyed bronze, buttoned down the side, about $5,000. Bergdorf Goodman. Bonwit Teller, Chicago. Rust cotton velveteen (Bonomi) pants. To order at Bergdorf Goodman. On these and following two pages, hair, John Sahag; makeup, Terry for Carita.

Arthur Elgort



The new dazzle...
the impact.
Totally unexpected—
a quilted parka
in "satin"! Beene
takes jackets to
a whole new level!

Down-filled quilted parka in a luminous pale copper color, fabrique polyurethane, about $320. Black silk/Lurex pyjamas, pinstriped and piped in copper, Canepa/The Ideacomo Group, about $940. Late August at Bergdorf Goodman, Halle's, Marshall Field, Godchaux's, Neustetter's.

The best of modern night dressing... Beene's suède jacket, gold gleamed, over satin pyjamas. Wit...inventiveness ...style!



Copper suede jacket, the new shorter, rounder shape, gold-trimmed, tiny bawl collar, about $730. Copper silk satin pyjama, glints of gold; Taroni/The Ideacomo Group, about $940. Late August at Martha; Montaldo's, Hudson's Northland, Stanley Korshak, Frost Bros.

Accessories, next to last pages



THE CHANGING MOOD—MAKEUP

Knockout wonderful color—
the look Brooke Shields has...
it's just the impact
you want with black at night

The vivid punch of color! That's the big news now. It accents. It ornaments. It defines in rich intense color—the berry'd on Brooke's lips, the ruby and sapphire of Karl Lagerfeld's velvet cap. This is one way color goes this fall. And it is sensational with all the black you will see for evening—like the boa Brooke is wearing here. Makeup from Elizabeth Arden's Great Color Collection of Fresh Picked Berries, available September 1. Makeup by Ariella, hair, Maury Hopson. All fashion and accessory details next to last pages.



The amazing Brooke Shields—
"Pretty Baby"'s star now,
"Tilt," three other movies
to come—the thirteen-year-old
child/woman whose beauty
transcends baby-doll seductive.
Lolita beware!



Exotic pinks,
oranges, violets,
mauves—
a new kind
of dazzle
for evening...
decorative,
very sensual



The colors are flamboyantly pretty—bright, fresh, subtle. And shimmered with light, more color: the deep, rich, brilliant shade of your dress and your jewel. Makeup from the new collection of Yves Saint Laurent Beauté that is just being introduced in Paris this year.

Subtle color
for day—a whole
spectrum of browns
you wear softly
four or five at a time...
with loden green,
khaki, grey,
other browns



The cheeky effect color has with this fall's new look of hats. Makeup from Les Fantastiques, Christian Dior's new collection, available September 1.

Avedon

THE MOOD IS CHANGING...

At Kenzo, color—
witty and bold.
The mood...
pure delight!

Kenzo's longer, softer leather jacket in elec-
tric colors . . . pants cut fuller, cuffed below the
calf, easy—the pants he showed with everything.

The padre's dress. Velvet—in soft, muted
colors. Narrowed shoulders . . . free-flow-
ing or belted . . . at home . . . anywhere!

Mats Gustafson



The great tweed jacket—shorter, curved. Easy

over fuller pants. Together, the classic suit

redefined . . . with dashes of vibrant color!

Everywhere:
Kenzo brights—
berets, gloves,
string ties.
And the color
just keeps going!

His pants suit this time; jacket—printed leather;

sweater—"Fair Isle"; pants—striped and soft-

topped . . . it's Kenzo at his most inventive!—

and most wearable! The Kenzo Collection avail-

able at Lord & Taylor; Filene's; Hudson's;

Northland; Carson Pirie Scott; Charles Gallay.



Albert Watson

"Ain't Misbehavin'" —jumpin', hot, and

People are talking about people...



"Ain't Misbehavin'" is a revelation and a revolution. The revelation: a slice of long lost Black show-biz throbbing to life on Broadway today, in a revue made up of prodigious jazzman, funnyman Fats Waller's songs. The revolution: audiences, Black and white, cheer this déjà revue, delighting in its vintage watermelon-smile, hallelujah-hands body language, its hip-gyrating, non-stop energy, its sudden poignancies, its uninhibited recall of a very special Black experience. Impossible to see "Ain't Misbehavin'" and not enjoy it: it's irresistible. And, thinking of the decades of civil rights march-ons, this gem of an entertainment and its unabashed acceptance by dazzled audiences is politically fascinating. "One never knows, do one?"—the marvelous Fats used to intone.

"Ain't Misbehavin'" takes Waller's witty, elegant, sometimes searing, '20's–'30's songs ("Honeysuckle Rose," "I've Got a Feeling I'm Falling," "Black and Blue") and gives them to five new jazzmetazzers to sing, dance, patter. As directed by Richard Maltby, Jr., the very young, completely fabulous five (left to right: Armelia McQueen, Ken Page, Charlaine Woodard, Andre De Shields, Nell Carter) stop time, whizz-bang you back to Harlem when all the world was hi-de-ho and there wasn't a thigh north of 125th Street that didn't have rhythm—or so it seemed and still seems all through "Ain't Misbehavin'."

revolutionary

The **Redfords, Robert** and **Lola,** actively concerned citizens, she with her eight-year-old Consumer Action Now; both with their environmental-preservation war, their all-out for solar energy. Deeply private, determinedly reclusive, Redfords go solidly public for what they believe . . . Redford to a *New York Times* reporter: "The biggest question in my mind is, if we are in an energy crisis, if we believe the rhetoric coming out of Washington, why aren't we developing solar energy faster? It raises suspicions about the Government that brings us back to the Watergate era." . . .



Terry O'Neill

ROBERT REDFORD
Deeply private . . . solarly concerned

Audrey Hepburn/Royal Meg

Rumors of hot movies to come . . . *The Sun Never Sets* could-be title of film possibly starring **Audrey Hepburn, David Bowie, Peter Frampton** as "persons" not resembling in any way **Princess Meg, Lord Snowdon,** rocker **Roddy Llewellyn . . . Bee Gees** score? **Stigwood** production? Celebrity wipe-outs now a Hollywood trend? . . . The late-baby crisis replacing the menopause hysteria. "Suddenly we're thirty-five years old and panic strikes us. Is it safe to have a first child?" **Dr. Sheldon Cherry,** Mount Sinai School of Medicine, author *Understanding Pregnancy and Childbirth:* "While the risk of miscarriage rises in the mid-to-late forties, in general, an ovulating, healthy forty-year-old woman should not have a very different pregnancy from a woman of twenty-five; but she must be aware that the risk of genetic defects in the baby has increased also and be willing to undergo tests, including amniocentesis (analysis of amniotic fluid surrounding the fetus), to determine whether the pregnancy is normal."

Dr. Lewis Thomas and Steve Rubell

Discomania war in Manhattan—Studio 54 stalwarts versus the **Rubell**ious. The Rubellious breaking out in new spots . . . Disco La Boîte—dignity, grace, well-tempered wine-dine (La Goulue inspiration); Disco Xenon—Star Wars shine-y . . . triple-tiered . . . playpens palpitating with electronic toys . . . "an amusement park for adults". . . . Physicist, essayist **Jeremy Bernstein's** tell-truth book, *Experiencing Science*—easily clarifies recondite theories, intricate personalities—sixteenth/seventeenth-century astronomer, mystic **Johannes Kepler,** Nobel Prize physicist **Isidor Rabi,** Memorial Sloan-Kettering's **Dr. Lewis Thomas** *(The Lives of a Cell).* Bernstein makes you cherish them. Does it sometimes with a reverberating quote. Such as this Dr. Thomas: "The great secret, known to internists and learned early in marriage by internists' wives, but still hidden from the general public, is that most things get better by themselves. Most things, in fact, are better by morning." . . .

Mikhail Baryshnikov and Fidel Castro

Mikhail Baryshnikov . . . greatest "terper" in the world, going **Balanchine/Robbins** this month in Saratoga, New York. That's first position in Misha's big leap from American Ballet Theatre to The New York City Ballet. "It will be," says Baryshnikov, "like going back to the Kirov Theater . . . the Maryinsky." But, Misha, the mosquitoes are bigger in Saratoga. . . . **Edward R. Murrow** . . . his long-ago revelatory *Person to Person* series TV'd the most powerful people into American living rooms. Now here he is again—Murrow, summer rerun. This sort of 1959 give-take: Murrow: "Are you concerned at all about the Communist influence in Cuba?" **Fidel Castro:** "I am not worried because there is no threat about Communism here in Cuba." . . . Overheard in **Le Relais,** Manhattan's newest all-charm lunch-at, see, be seen: "They're coming out of Swiss schools—Arab and Iranian rich kids—going to ours. And you know what our kids call the girls? P.P.'s—Persian Princesses. Some even have bodyguards!" . . . *Mirrors and Windows: American Photography since 1960* . . . some two hundred works, documentary evidence of a potent contemporary movement. "From public to private concerns," that's how it's trending with many photographers today, says **John Szarkowski** at New York's Museum of Modern Art; MOMA's where the show's at now. . . . And this is how the eighteen-year-olds are saying it, "It's (or that's) toy!" meaning passé, wasted, played out—and "Juice!"—meaning, "Great!"—LEO LERMAN



Five pace-setting women speak out about life — theirs and yours

Elizabeth Swados — "Runaways" composer/director — on: energy, humor, families, anger, summer, running away

The auburn-haired, waif-like twenty-seven-year-old woman with guitar, *left*, is Elizabeth Swados, one of the most potent forces on Broadway today. She's the composer/choreographer/director/writer of *Runaways:* a rich, often bitter musical collage of contemporary adolescent experience — an exploration of family life and how its disintegration affects young people. Swados — the prodigy whose credits include *Nightclub Cantata* and the scores for director Andrei Serban's world-famous Greek Trilogy — forged, from a disparate group of multiracial city kids (including some real runaways), a stage family passionately loyal to itself and to her ideas. Here, Swados' comments:

"Runaways": "I wanted to be reassured inside myself that there is energy, integrity, loyalty. I was looking for humanistic hope — I was tired of being an *artiste*. I wanted something that challenged all the bullshit in myself — the artistic liberal ideas of what things should be."

Running away: "I ran away at five, sixteen, and after seventeen I never lived at home again. But I never lost contact with my parents — there were always those Sunday-noon phone calls."

Anger: "Kids who are deserted are angry, not sad. The anger is a protective force, much better than sadness. If they were sad, they'd give up, die."

Summer: "I'm aware in summer that too many people who live in the city don't have any place to go. It's a wide-open time, an angry, dangerous time. The fire hydrant is a symbol of summer and summer recreation in the city."

Energy: "Mine comes from a passion to try out things — not wanting to miss anything. I want to be constantly aware, learning new things all the time, never filled or satiated. Satiated is a word I use only to say it's something I'll never be."

Humor: "It's lifesaving. You always have to be able to laugh — at life, even at death, at yourself. Otherwise, life is boring, cruel, bitter, and cynical. Bitterness and cynicism are two of the diseases of this age. Humor warms it up."

Families: "You can make your own family in lots of ways; my 'family' here in the theater is one of the best I'll ever have."

Fran Lebowitz—"Metropolitan Life" author—on: élitism, dinner parties, plants and their "feelings"

Fran Lebowitz, *left,* is a funny writer. While market-research firms are urging publishers to choose mediocre work for mass appeal, her biting-wit superseller *Metropolitan Life* (Dutton) has made as big a hit in Texas as in its hometown NYC—giving Ms. Lebowitz opportunity for a favorite indulgence: revenge.

At 5′4″ and twenty-seven years (she thinks there was a mix-up because her younger sister is 5′10″) and dressed in boy-shirt/jeans uniform, Lebowitz has proved that "you don't have to write junk. You can be on the inside of people and, if you are legitimately funny, it doesn't matter whether a particular reference is understood or not."

Lebowitz's love/hate affair with Manhattan living began when, expelled from high school, she Lincoln Tunneled her way from New Jersey and started taking notes. After rent-paying jobs from taxi driving to advertising sales, Fran managed to get her irascible sense of humor into such publications as *Mademoiselle* and Andy Warhol's *Interview*. Collected in the book, the essays take her mordant views to a new and wider public. Here, more Lebowitz sum-ups:

Elitism: "I believe in expertise. I believe some people know more than other people about certain things and that pandering to the reader or viewer results in a very low product. I think that's what makes politics so boring; you can't be really interesting if you have to get too many people to vote for you."

Dinner parties: "I think people must eat before they get there. You arrive and get a plate where there is a little sprig of parsley and a tiny bit of fish and all these people are sitting around pretending this is a real meal. It's so Dada to me that people are actually using forks, when you could lick it up in a second."

Plants: "I can't stand plants in New York City. I don't think you should go up to someone's thirty-eighth-floor apartment and feel as if you were walking into a forest or a jungle, any more than I would want to walk into a forest and see a Breuer chair. I think it's exceedingly pious to treat plants like children or animals, and I find it a terrifying thought that people think plants have feelings. It's irritating enough to contend with people's feelings."

Gerri Lange—"Turnabout" TV host—on: being a woman and Black, people's lib, stroking men, freeing children

The first Black woman, *right,* to blaze a trail of TV woman-talk shows from coast to coast—Gerri Lange's her own best example of how a working, mothering woman's life can turn about: And *Turnabout,* on PBS, is her forum. Long liberated at fifty-three, Gerri's been everything, everywhere: from marriage, divorce, children, odd jobs, to her own interview show—bucking media-egos to air real-life issues. Here, a tough, loving Mother Courage for the 'seventies speaks her mind.

Black women: "I think it's time for Black women not to be afraid to stand up and say: "Look, my experience has not been a white woman's experience; it has been a Black woman's experience. I have been at the bottom of every ladder. They have played me off against the white man, and now it's me against the white woman."

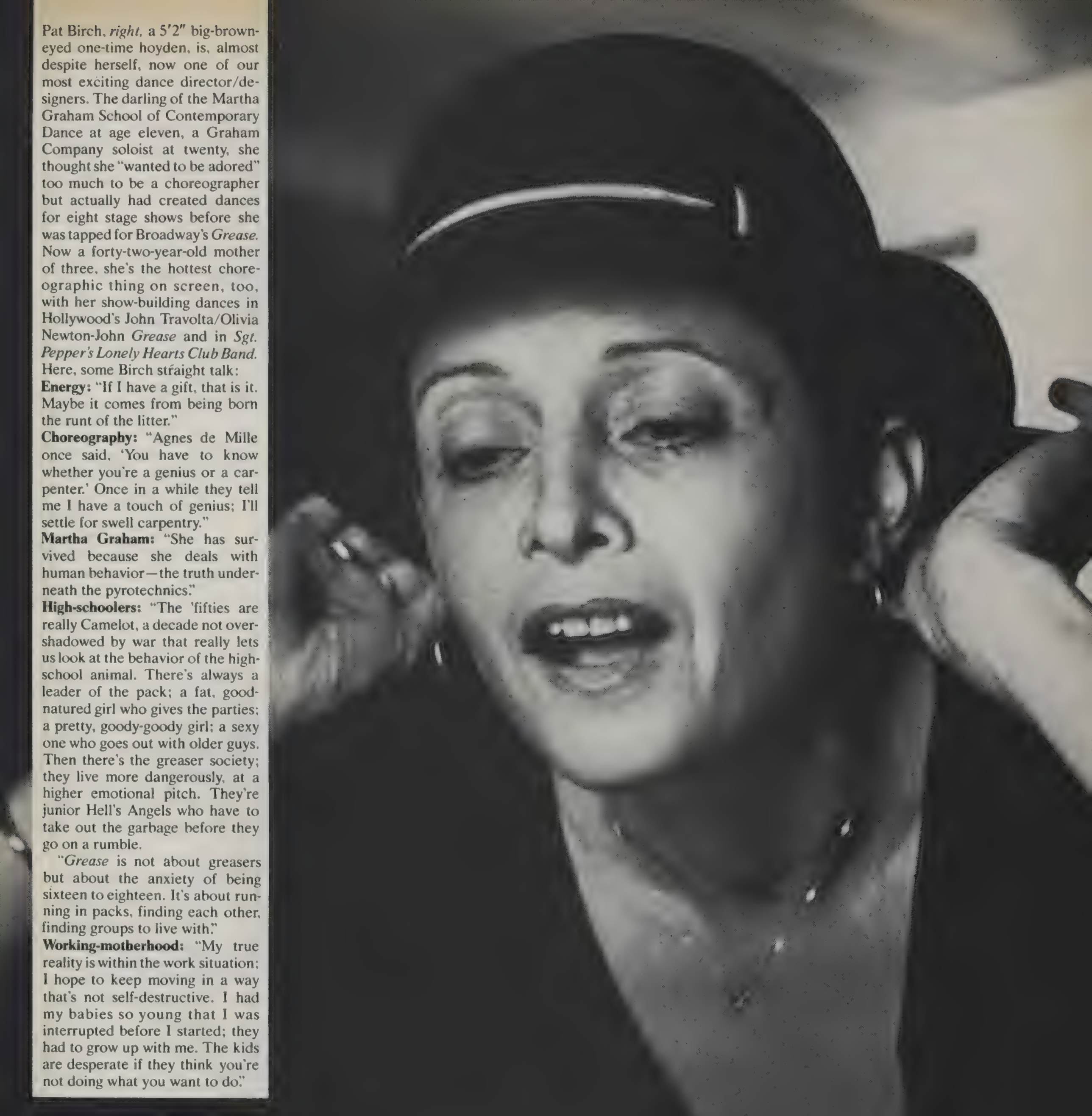
Men: "We want men to live longer and enjoy life. And to be better partners and we don't want them coming home tired and fat and after three Martinis for lunch. We want them to come home invigorating and lively."

People's lib: "The Women's Movement is not ready to go ask Black women, but if they do, they want us to corroborate everything they're doing. Well...we are concerned about the welfare of Black men. We are not just saying that Black women are victims. Black men are victims. and we are also victims. I love what the women are doing. But we have a different thing to bring to this."

Nurturing: "One woman got furious at me when I said men love to be nurtured—petted and stroked. She said: 'You're a career woman; don't you find these things incompatible?' They're not. I enjoyed being a mother; I love stroking people; it has nothing to do with my career."

Children: "The one thing a Black woman is allowed to have is her children; we've never regarded them as liabilities. But you get to the point where you nurture and you nurture and you're not allowed to let go—it's very dangerous to the child. I encouraged my kids to get out as soon as they could; because I knew that, if they didn't, I would probably strangle them to death."

Sylvia Plachy



Pat Birch, *right*, a 5'2" big-brown-eyed one-time hoyden, is, almost despite herself, now one of our most exciting dance director/designers. The darling of the Martha Graham School of Contemporary Dance at age eleven, a Graham Company soloist at twenty, she thought she "wanted to be adored" too much to be a choreographer but actually had created dances for eight stage shows before she was tapped for Broadway's *Grease*. Now a forty-two-year-old mother of three, she's the hottest choreographic thing on screen, too, with her show-building dances in Hollywood's John Travolta/Olivia Newton-John *Grease* and in *Sgt. Pepper's Lonely Hearts Club Band*. Here, some Birch straight talk:

Energy: "If I have a gift, that is it. Maybe it comes from being born the runt of the litter."

Choreography: "Agnes de Mille once said, 'You have to know whether you're a genius or a carpenter.' Once in a while they tell me I have a touch of genius; I'll settle for swell carpentry."

Martha Graham: "She has survived because she deals with human behavior—the truth underneath the pyrotechnics."

High-schoolers: "The 'fifties are really Camelot, a decade not overshadowed by war that really lets us look at the behavior of the high-school animal. There's always a leader of the pack; a fat, good-natured girl who gives the parties; a pretty, goody-goody girl; a sexy one who goes out with older guys. Then there's the greaser society; they live more dangerously, at a higher emotional pitch. They're junior Hell's Angels who have to take out the garbage before they go on a rumble.

"*Grease* is not about greasers but about the anxiety of being sixteen to eighteen. It's about running in packs, finding each other, finding groups to live with."

Working-motherhood: "My true reality is within the work situation; I hope to keep moving in a way that's not self-destructive. I had my babies so young that I was interrupted before I started; they had to grow up with me. The kids are desperate if they think you're not doing what you want to do."

Pat Birch—"Grease" choreographer—on: energy, dance, Martha Graham, running in packs, on-the-job mothers

Claire Bretécher—Europe's hottest cartoonist—on: mothers and daughters, humor, exercise, energy, living now

The tall, blond, thirty-eight-year-old Parisian, *right* (out of Nantes, her provincial birthplace), with movie-star good looks, satirist's cutting wit, is Claire Bretécher, Europe's most popular cartoonist. "Les Frustrés" (the Frustrated Ones), her comic strip appearing in French leftist weekly *Le Nouvel Observateur,* deflatingly exposes the ridiculous inconsistencies between the liberal mouthings and the bourgeois actions of urban/suburban trend followers. Now it's our turn to duck: *National Lampoon Presents Claire Bretécher,* an album of her blob-nosed, scruffy-haired men, women, and children, translated into English, has recently been published in the U.S. Below, some Bretécher barbs:

Humor: "If you make fun of men, their pride is wounded; but women, unfortunately, have learned to consider themselves lesser beings. We're so used to being considered like shit that someone's poking fun at us doesn't affect us. However, feminists have no sense of humor because they're militant—in the sense of being soldiers. If you have a strong conviction about something, you see things only in black and white—you lose the sense of nuance."

Exercise: "I think it's very bad for your body. It's too tiring."

Energy: "I have a kind of intellectual energy, maybe, but I don't know where it comes from; perhaps, I get it from the seat of my drawing chair. And cities give me energy—I spend my time wandering around Paris."

Mothers and daughters: "I've always been fascinated by this relationship because it's so ridiculous and neurotic."

Living now: "If I had to live in any other historical time than now, I would have gone mad, just as my grandmother did."

Children: "I don't have enough energy to have a career, a husband (she is married to photographer Michel Quenneville), *and* children. I'm not a strong woman—nobody believes that."

Sylvia Plachy



The art of David Hockney: where Mozart meets Las Vegas

By Barbara Rose

Considered the dean of English Pop artists, David Hockney paints and draws in a style combining references to the Old Masters with contemporary subjects. Hockney works from life, mainly painting such friends as Henry Geldzahler, New York City Commissioner for Cultural Affairs, or art dealer Nicholas Wilder at à California pool party. Hockney's paintings are intimate and autobiographical—portraits of loved ones, including a recent double portrait of his parents. With his peroxided thatch of hair, his working-class accent, and his taste for the cultivated pleasures of times past, Hockney is a walking contradiction.

Unlike American Pop artists, Hockney never tried to imitate popular art styles of advertisements, billboards, and comic strips: his art simply was popular because it is extremely accessible. Neither philistine nor highbrow, Hockney is a cultural person without cultural pretension. All of the arts seem to appeal to Hockney, whose life style combines the leisurely pace of the *flâneur* with the mobility of the jet-setter. In his latest project—designing the sets and costumes for the Glyndebourne Festival production of Mozart's great opera *The Magic Flute*—Hockney is happily combining his enthusiasm for popular spectacle (he insists he got many ideas from Las Vegas floor shows) with his *(Continued on page 174)*



Basil Langton



DAVID HOCKNEY, *left, who usually paints his friends "because you know how they look," has designed both the costumes – Papageno, the bird-man, above – and the sets, one right, for Mozart's "The Magic Flute" at England's Glyndebourne Festival; Lewes, Sussex, July 1 and 5.*

Idyllic living—Dolly's touch A SUMMER PLACE

Ideally, in summer, "open house" means more than a standing invitation for friends to drop in for lunch, a swim, a lazy afternoon around the pool. A truly open house provides ready access to the out-of-doors—to the sun, sea—all of this season's pleasures.

Exactly the kind of place that Dolly Goulandris (Mrs. Nicholas Goulandris) got when she and architect M. Voursekas redesigned an airy summer house, centered it on terrace living, high on a cliff above Porto Rafti (Harbor of the Tailor), about forty kilometers from Athens. "Here, we enjoy six months outdoors no matter what's going on with the weather—we don't fight nature," Dolly says.

And so, the living room opens with louvered, sliding glass doors, onto a huge cliff-hung, L-shaped terrace, itself an outdoor living and dining room—embedded with a large saltwater pool. An extension of the roof over part of the terrace tempers the brilliant sunshine. There are glorious views of islanded coastline and sea: "The sea is a live thing—always changing—you never get bored with it."

Set into the cliff below the house are changing and shower rooms. Zigzag stone steps lead

(Continued on page 174)

Dolly Goulandris, left, an energetic woman who radiates a joyful serenity, has created a sun-blessed summer retreat for family and friends in her native Greece. Right: Shaded beach house terrace—for relaxing, enjoying a cool drink, with stone-stepped access to the sea. More on Dolly's summer life, next pages.

Karen Radkai



Water over water:
pool looks south to sea

A SUMMER PLACE

Open to the sun, the sea— all of this season's special pleasures



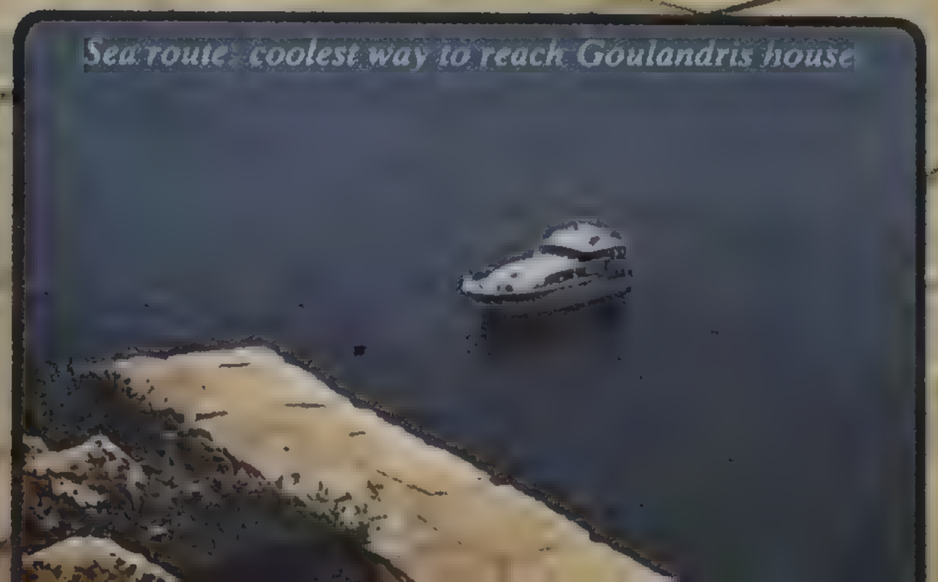
Fountain-soothed interior of beach house



Sun spot: pool terrace built out from cliff

Indoor-formal dining outdoors in open gallery





Sea route: coolest way to reach Goulandris house



Dolly Goulandris
welcomes guests



Outdoor meal-ender: strong Greek coffee served on Persian tray



Shells, plants, minerals in sun-filled living room



After dinner cards in front of 1962 Rothko painting



Sea sweep: views of water-islanded coastline enlarge the terrace to the horizon

Deep, clear swimming cove below beach house/terrace

Karen Radkai

STOMACH

By
Melva Weber

NERVOUS STOMACH: NOT WHAT YOU EAT, BUT WHAT'S EATING YOU

"Butterflies," belching, nausea, and vomiting, when there's no underlying disease, may point to troubled emotions — suppressed anger, frustration, fear, anxiety. Stomach problems like these are among real physical, not mental, disorders caused by stress, according to Redford B. Williams, M.D., an internist who holds a double appointment at Duke University Medical School: associate professor of psychiatry, assistant professor of medicine.

Behavioral medicine is a rapidly developing approach to a good many kinds of illness, even heart conditions and asthma. With sophisticated techniques of behavior modification, doctors can treat severe disorders by training patients to use constructive body responses and to control destructive ones.

"The traditional psychosomatic approach took up psychological causes of disease," said Dr. Williams. "So does behavioral medicine, but it goes farther into prevention and treatment. We hope it becomes the preferred alternative to excessive drug use. Except for some remedies that provide mechanical help, such as bubble-reducing agents, medicines such as pain pills and anti-anxiety pills cannot help you to cope with your symptoms; instead, they take your coping skills away from you. Relaxation techniques, whether you use them yourself or under professional direction, put you in charge of your body."

When anxiety strikes at the stomach, the effects include the well-known queasy sensation, the knotted-up feeling, and pain. What's happening? "The big vagus nerve is causing the stomach to contract, go into spasms, and is also affecting the secretion of gastric juices either

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ACID REFLUX: TWENTY MILLION HEARTBURNS EVERY DAY

Behind your breastbone, a burning sensation seems to travel upward. If you bend over to tie your shoe, scalding liquid surges up your throat, strong acid enters your mouth. That's heartburn, caused by acid reflux.

What causes acid reflux? "The lower valve of the esophagus is not working properly," said Donald O. Castell, M.D., chief of medicine at the National Naval Medical Center in Bethesda, Maryland, and a professor of medicine at the new Uniformed Services University of the Health Sciences.

Dr. Castell's figures on acid-reflux heartburn: "About 10 percent of our population have heartburn every day; about one-third of us have it on a less frequent basis, generally from overindulgence. In pregnancy, the incidence goes up tremendously, with about 25 percent of women getting heartburn (independent of pregnancy nausea) every day, and about 50 percent having it sometimes."

(Continued on page 178)

THE ANTACID WAY OF LIFE: IS IT GOOD FOR YOU?

Drugstore and supermarket cash registers rang up $145,690,000 in nonprescription antacids during the latest reported year, 1976, according to *Product Marketing*; and sales trends continue upward.

Do Americans need all these stomach-acid neutralizers? Are we injuring our health by tampering with normal digestive processes? And what are the possible side effects of antacids?

"There's the theoretical possibility that aluminum-containing antacids may impair the mineralization of bones by binding dietary phosphorus," said Dr. Grossman. "But the evidence isn't in yet. I would hate to cry wolf about these often useful products. Although I have seen some patients who became diseased from taking too much antacid, this is so rare that I do not consider it a public-health problem."

Said Erwin Di Cyan, Ph.D., a New York author, pharmacologist, and drug consultant: "Some

(Continued on page 178)

TEN-YEAR PAIN IN THE STOMACH: A CASE HISTORY

Madelyn K., gifted, wildly successful interior designer, was a chronically ill woman at thirty-five. For ten years, she had suffered severe, almost constant pain in her right upper abdomen—classic location for ulcer pain; but no ulcer could be found. A self-driving career woman, Madelyn could never say "no" to clients and colleagues making frequent, sometimes unjust demands on her.

Twice Madelyn had an "upper GI series," doses of barium, with X-ray examinations of the stomach and intestinal tract. She had a thorough work-up for possible gallbladder disease. She even had exploratory surgery; and no cause of the pain could be discovered. Physically debilitated, Madelyn had no vacations. She was afraid to travel out of reach of her doctors.

Finally, one physician concentrated on neuromuscular stress that might be causing stomach spasms. Using electromyographic (EMG) biofeedback techniques, he began teaching Madelyn to relax the pain area. She was instructed to practice relaxation techniques at regular times each day and at any time pains threatened. She was urged to turn down extra demands and interruptions in her professional life, to set aside time for relaxation exercises.

Two months later, Madelyn had almost all pain under control. Soon, she was leading a virtually pain-free life.

Epilogue: Some time afterward, Madelyn was in a serious automobile accident. In the emergency room with several broken ribs and many bruises, she refused pain medication, practiced relaxation exercises to control pain while being examined and treated, astonishing the hospital staff.

TIPS

• Air-eaters have bubble trouble: Babies swallow air during feeding, need to be burped. Similarly, adults can swallow air when eating or drinking or during anxiety attacks. Fantasy solution: to have someone who will tenderly pat one's back until the burp rises. Reality solutions: Practice eating and drinking more slowly; seek calm to ward off anxiety. Interim help: antacids with anti-foaming ingredient, simethicone, to release swallowed air that gets trapped in mucus bubbles.

• "Gas on the stomach" usually isn't in the stomach at all but in the intestinal tract where excessive fermentation can occur. By the same token, "gas-forming foods" do their thing in the bowel rather than in the stomach.

• Marijuana against side-effect nausea: Drugs used to treat cancer often have side effects of nausea and vomiting. Some cancer patients discovered a coincidence: when they smoked marijuana before taking their medications, the nausea symptoms lessened, sometimes stopped. Patients appealed for medical and legal permission to use marijuana for relief during cancer treatment.

Brian J. Lewis, M.D., special assistant to the director, division of cancer treatment, National Cancer Institute, explained the nauseating action

(Continued on page 179)

STOMACH

By Melva Weber

NERVOUS STOMACH: NOT WHAT YOU EAT, BUT WHAT'S EATING YOU

"Butterflies," belching, nausea, and vomiting, when there's no underlying disease, may point to troubled emotions — suppressed anger, frustration, fear, anxiety. Stomach problems like these are among real physical, not mental, disorders caused by stress, according to Redford B. Williams, M.D., an internist who holds a double appointment at Duke University Medical School: associate professor of psychiatry, assistant professor of medicine.

Behavioral medicine is a rapidly developing approach to a good many kinds of illness, even heart conditions and asthma. With sophisticated techniques of behavior modification, doctors can treat severe disorders by training patients to use constructive body responses and to control destructive ones.

"The traditional psychosomatic approach took up psychological causes of disease," said Dr. Williams. "So does behavioral medicine, but it goes farther into prevention and treatment. We hope it becomes the preferred alternative to excessive drug use. Except for some remedies that provide mechanical help, such as bubble-reducing agents, medicines such as pain pills and anti-anxiety pills cannot help you to cope with your symptoms; instead, they take your coping skills away from you. Relaxation techniques, whether you use them yourself or under professional direction, put you in charge of your body."

When anxiety strikes at the stomach, the effects include the well-known queasy sensation, the knotted-up feeling, and pain. What's happening? "The big vagus nerve is causing the stomach to contract, go into spasms, and is also affecting the secretion of gastric juices either

(Continued on page 179)

ACID REFLUX: TWENTY MILLION HEARTBURNS EVERY DAY

Behind your breastbone, a burning sensation seems to travel upward. If you bend over to tie your shoe, scalding liquid surges up your throat, strong acid enters your mouth. That's heartburn, caused by acid reflux.

What causes acid reflux? "The lower valve of the esophagus is not working properly," said Donald O. Castell, M.D., chief of medicine at the National Naval Medical Center in Bethesda, Maryland, and a professor of medicine at the new Uniformed Services University of the Health Sciences.

Dr. Castell's figures on acid-reflux heartburn: "About 10 percent of our population have heartburn every day; about one-third of us have it on a less frequent basis, generally from overindulgence. In pregnancy, the incidence goes up tremendously, with about 25 percent of women getting heartburn (independent of pregnancy nausea) every day, and about 50 percent having it sometimes."

(Continued on page 178)

THE ANTACID WAY OF LIFE: IS IT GOOD FOR YOU?

Drugstore and supermarket cash registers rang up $145,690,000 in nonprescription antacids during the latest reported year, 1976, according to *Product Marketing*; and sales trends continue upward.

Do Americans need all these stomach-acid neutralizers? Are we injuring our health by tampering with normal digestive processes? And what are the possible side effects of antacids?

"There's the theoretical possibility that aluminum-containing antacids may impair the mineralization of bones by binding dietary phosphorus," said Dr. Grossman. "But the evidence isn't in yet. I would hate to cry wolf about these often useful products. Although I have seen some patients who became diseased from taking too much antacid, this is so rare that I do not consider it a public-health problem."

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(Continued on page 178)

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(Continued on page 179)

FALL REPORT ON SHOES/ BOOTS: ALL THE NEWS AND MORE...

Key to all the news for fall: contrasts—between textures, colors, night and day. This page, you see the range in boots and shoes—from the quilted khaki boot to the barest silver mesh sandal....In every case, every category, the move is toward more character (this year there's no mistaking a dancing slipper, disco shoe, tough boot). News for day, with skirts and pants—flatter lace-up shoes, shorter boots (always a hand's width between hem and boot) to just below the calf. Unless: it's a long boot over the knee, or soft enough to crush down, or lined—with fur!—for turning a cuff. Shorter still—the boot to the ankle for more leg, more layering! Where last year layering came into play in clothes and a boot to the knee,

(Continued)

Left to right: The gutsy boot...the news is the khaki, the quilting, the height—enough to cuff! By Lighthouse, about $72. Bloomingdale's, NYC; Hess Shoes, Baltimore; Shillito's....The hit of color that Geoffrey Beene's purple satin push-down boot brings to evening—with a skirt, with narrow black satin pants. About $180. Saks Fifth Avenue; Neiman-Marcus....The new glamour at night: the barest ankle-wrap shoe, silver mesh/black suède. The knockout stocking: black point d'esprit tights. Andrew Geller shoes, about $54. Bonwit Teller; Hudson's. Beautiful Bryans tights, about $4. Bonwit Teller. Soccer ball at Herman's World of Sporting Goods.

Penn

MORE GLAMOUR,

MORE GUTS,

MORE OF A DIFFERENCE

BETWEEN DAY AND NIGHT

MORE FLASH!

GOLD/SILVER/BRONZE

...MORE FUN

this year the boot is cropped, the leg is layered instead. With socks in different lengths, textures, colors, or warmers to pull on/push down over tights. In wonderful new textures — sweater ribs, cables, nubby handknits. The leg for night, never nude — shaded with a sheer stocking, with shimmer. The shoe for night—the sandal with flash, metallic or rhinestone...the satin evening boot! To watch for: the kick of color, a sense of fun.

Left to right: For all-out evenings, Charles Jourdan's jeweled black satin boot—the best "cuff" for satin pants! About $200....The highest-heeled—the raciest—nighttime sandal: black suède, with an ankle-strap set with stones. Charles Jourdan, about $115....Disco glitter: the navy suède-and-silver track shoe. The P.M. sock—striped, shot with gold. Charles Jourdan shoes, about $66. Electric Sok socks, about $4. Henri Bendel; Neiman-Marcus; Joseph Magnin....The space boot—black suède, banded copper and silver. For fun! About $80. This and all Charles Jourdan shoes available at Charles Jourdan Salon, NYC; Bloomingdale's, White Flint & Tyson's Corner; Neiman-Marcus; Bonwit Teller, Beverly Hills....At-ease glamour: Geoffrey Beene's low black satin wedge, with ankle-wrapping gold ties. About $75. Available in August, Delman at Bergdorf Goodman; Neiman-Marcus; Bullocks Wilshire.

SHOES/BOOTS

Top to bottom. Color-plus-shine—the gunmetal-and-grape suède dancing slipper. More color—sheer plum tights. Martini Osvaldo for Joan and David shoes, about $58. Bloomingdale's, Filene's; Ann Taylor, Washington, DC. Tights, Christian Dior Legwear, about $3. Lord & Taylor; Marshall Field. The barest! Halston's beaded bronze sandal, ankle-wrapped. With shimmer—Round-the-Clock's glitter pantystocking. Shoes, for Garolini, about $88. I. Miller, NYC; Wanamaker's; Nordstrom. Tights, about $4. Bloomingdale's; Bullock's,... The winning combination in a P.M. sandal, pewter paved with stones. New leg shading—not black, but smoky—sheer pewter tights. Shoes, Givenchy, about $92. Delman at Bergdorf Goodman; Sakowitz, I. Magnin, Holt Renfrew of Canada. Round-the-Clock tights, about $4. Bloomingdale's; Bullock's... More glimmer, more glamour with rhinestone sandals, shaded legs the touch of a beautiful nail enamel—Christian Dior's Explosive Red No. 654.

MORE

DAZZLE AT NIGHT,

COLOR

IN A STOCKING

Penn

MORE LEG!
LOWER BOOTS,
LAYERED
TEXTURES

Top to bottom The lined boot—suède with fur—to cuff at any height. With a longer sock, over-the-knee. Moya Bowler for Mignani boots, about $215. Nütter, NYC; Marshall Field. Socks, Christian Dior Legwear, about $6. Bergdorf Goodman; Garfinckel's....The soft suède drawstring boot, caught in at the ankle. Sheer color, sheer texture—pinstripe tights. David Evins boots, about $165. Altman's, Neiman-Marcus, I. Magnin. Hanes tights, about $3. Robinson's, California; Frederick & Nelson....The straight-shafted boot for day—in a rich Burgundy. More color: the crocheted legwarmer, crushed down. Julianelli boots, about $110; Lord & Taylor; Neusteters; Bullocks Wilshire. Trimfit legwarmers, about $7. Macy's, NYC, Strawbridge & Clothier, L.S. Ayres.

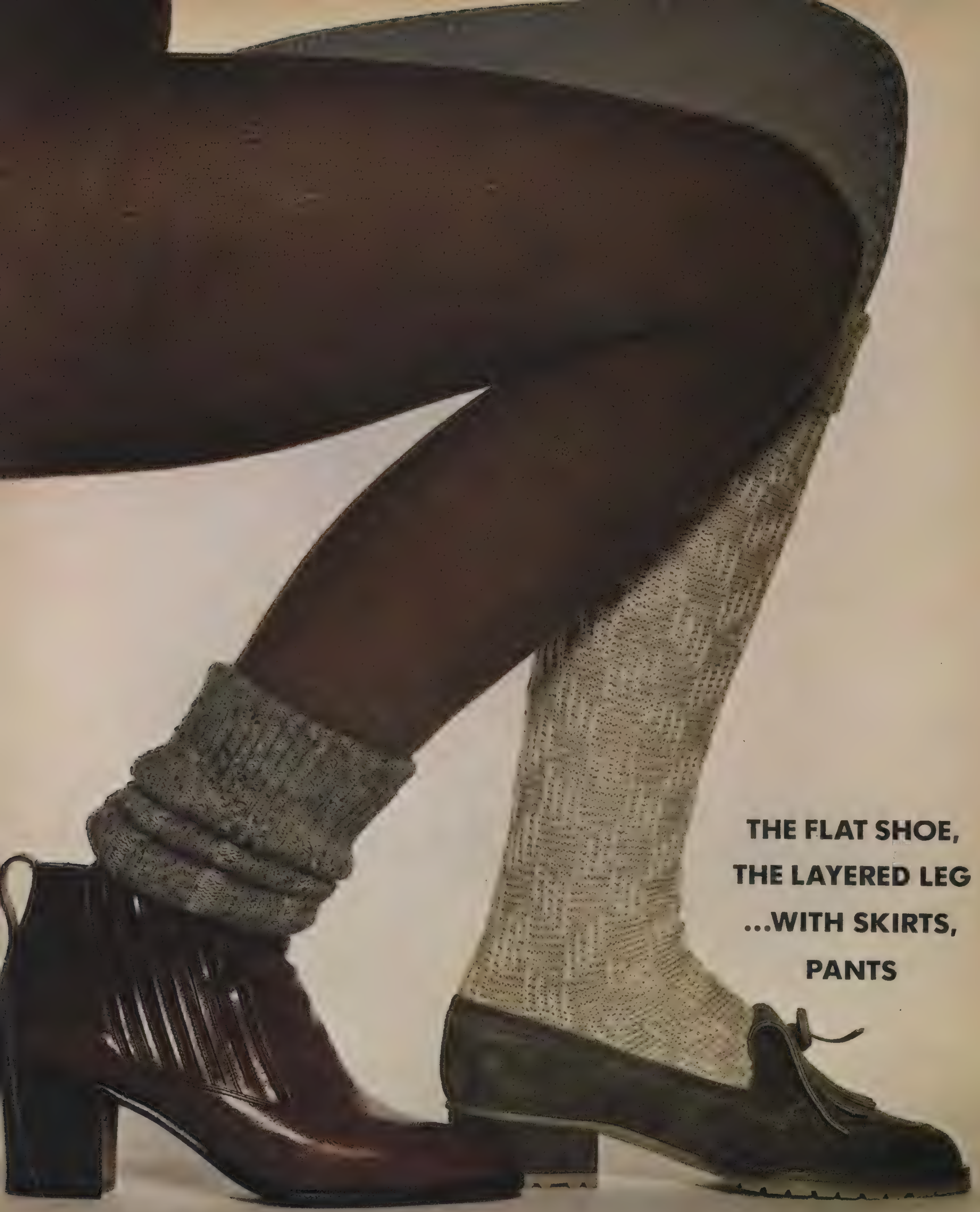
SHOES/BOOTS

MORE CHARACTER FOR DAY— THE SHORT BOOT,



Above: The boot of the year—the ankle-wrapped jodhpur—in Burgundy suède, with a reptile strap and heel...to carry over into night. Sebastian for Joan and David Couture, about $140. Bloomingdale's; Ann Taylor, Chicago....*Bottom, left to right:* The flat oxford—this fall's take on man-tailoring. Moya Bowler for Mignani, about $68. Joseph's Imports, NYC; Marshall Field....To take the place of a pump with skirts, wear with narrow pants for a clean, unbroken line—Ferragamo's deep brown jodhpur boot About $170. Saks Fifth Avenue; Neusteters; Nordstrom....The lowest boot: gusseted, to the ankle. With a ribbed wool tweed sock, pushed-down, over sweater-rib tights—the texture! Bally boots, about $128. Lord & Taylor; Nordstrom. Geoffrey Beene for Bonnie Doon socks, about $8. Lord & Taylor; Hudson's. Round-the-Clock tights, about $7. Aug., Altman's....New walking shoe for day—the suède moccasin. With a parquet-patterned sock to the knee, waffle-weave tights—more interest, more warmth. Golo shoes, about $48. Bonwit Teller; Garfinckel's; Halle's; Stewart's, Louisville. Bonnie Doon socks, about $3. Bamberger's. Tights, Givenchy for Round-the-Clock, about $10. Bullock's.

Penn


THE FLAT SHOE,
THE LAYERED LEG
...WITH SKIRTS,
PANTS

EARLY

New interests: the short wrap jacket, the play

READY-TO-GO, RIGHT NOW!
...ALL THE NEW
NARROWNESS, POLISH,
DASH...IN WEIGHTLESS,
ANY-SEASON FABRICS

STARTERS

A whole new way of sweater dressing of texture-and-print

Everything—even prints—
is simplified,
scaled down, controlled.
And all the layering,
muffling, has given way
to pared-down, polished,
all-of-a-piecesness.
What makes it
all work now...the
lightest onion-skin-
thinnest fabrics...
ready to go the minute
a breeze blows,
keep going
...season to season.

Opposite: The jacket
that stands for change
this fall—shorter,
wrapped and cinched
at the waist—with
a narrow slit skirt
...more news:
the mix of corduroy
with leaf-printed
foulard crêpe de Chine.
Calvin Klein
brown cotton corduroy
jacket, about $160;
brown/bronze skirt, about
$160. Saks Fifth Avenue;
Kaufmann's; Halle's;
Claire Pearone; Nordstrom.
This page: To reach
for—instead of a jacket—
Calvin Klein's
long, lean pullover.
He showed it over and
over...over everything!
Here with his slim bronze
silk foulard dress
...the pattern
repeating the vicuña color
of the sweater...
the mix of the textures
...terrific. Dress (Y. Nishida),
about $230; cashmere
sweater, about $170.
At Lord & Taylor;
Montaldo's; Hudson's;
Swanson's on the Plaza;
Bullock's; Meier & Frank.
Hair, Christiaan.
Makeup, Ariella.
Accessory information,
next to last pages.

EARLY STARTERS

Right: Mary McFadden turns to daytime, and you get a whole new way of thinking, a completely different concept of dressing. Case in point: this suit. *Her* way with the new silhouette...refined, not at all 1950's. Her offbeat combination of colors, fabrics. So smoothly assembled, it's really the best modern look...not matched but made-for-each-other, polished but relaxed. The jacket—perfect proportion for pants, dresses, too—cloud-weight mohair (Franetta); the slim skirt, melon cotton corduroy (De Ball); the taupe wool challis (Abraham) shirt. About $2,070. Sept., Bonwit Teller; Nan Duskin; Saks-Jandel; Montaldo's; Hattie. Makeup, Sandra Linter.

Opposite, inset: Thin, thinner, thinnest... tissue-light jersey in a delicious maple-sugar shade. For days, or nights, when you feel like a dress, but want skirt-and-sweater ease. By James Daugherty, polyacrylic/wool (William Rose Fabrics). About $200. At Bonwit Teller; Saks-Jandel; Lillie Rubin-South & West; Helen of Memphis; Halle's. Makeup, George Newell.

Opposite, far right: Un-blazery jackets to slide into...everywhere.... Beene Bag...the best! The new hip length, rounded shoulders, small shawl collar, quilting. And...it reverses! Here with a matching soft cotton flannel shirt and skirt. And if you haven't thought cotton was for year-round, this proves it is! Shirt, about $80; skirt, about $106; jacket, linen and cotton, about $220. Aug., Bergdorf Goodman; Montaldo's; Halle's; Hudson's; Neusteters. Makeup, George Newell. Hair, these two pages, Alice for Xavier, New York. Accessory information, next to last pages.

Dresses are

A suit now...mix of shapes, colors, textures...the way it

narrower but easy...they move

all comes together!

Tailoring...not taut, sharp-edged...new definition, a new prettiness

Errol Sawyer

A "put-together" look that copes...to reach for anytime

Right: The "all-assembled" look to watch for. Oscar de la Renta does it with a squarish jacket, as simple as a shirt. No buttons, no zippers, no closings. Just slip on, wrap, belt. (And belt doesn't mean a string, scarf, ribbon anymore ...it's straightforward, gutsy, leather—a real belt.) Pattern is important now. Here, jacket, skirt, shirt... all in a beige-and-wine pattern with the crispness of fine menswear...the pattern changing, reversing colors. In acrylic and rabbit hair, about $300. Aug. at Elizabeth Arden Salons; Charles Sumner; Garfinckel's; Hudson's; Balliet's; Sakowitz.

Opposite, inset: Top and pants with a line so sleek and narrow, it could be a jumpsuit. Great "at-home" for curling up, casual entertaining. And the perfect foil for a suède jacket now, a fur later. So versatile, you could build a whole wardrobe around it. By Betty Hanson & Co., in thin nutria wool, "pigskin" trim. Top, about $100; pants, about $104. Mid-Aug., Bloomingdale's; Kaufmann's; Jacobson's; Hovland-Swanson; Balliet's.

Opposite, far right: We're not talking about a "little print dress." This is a new breed of go-everywhere, day-into-early-evening dress. Part of its newness is the small scale, the clarity of the print. (Makes big floral/splashy/ethnic seem too much somehow.) Then there's the way your waistline is important again, cinched in with belts, obis, cummerbunds. No hiding in yards of fabric. The shape you're in shows! By Robert-David Morton, in rich Burgundy silk crêpe de Chine, about $220. Saks Fifth Avenue; Lillie Rubin-South & West; Higbee's; Jacobson's; Stanley Korshak; Hovland-Swanson.

Photographed at The Market at Citicorp Center. Hair, Alice for Xavier, New York; makeup, George Newell. Accessory information, next to last pages.

Errol Sawyer

Nothing droops...what goes: trimness!

New prints...new focus on waistlines

KEY LOOKS TO OWN—TO SEW—THIS FALL



VOGUE PATTERN 1837

...in textured fabrics for day

The key covering this fall the 3/4-length coat, *above* This one is Dior's – to go with/over everything, to sew in fabrics with dash.. texture and shine! The fabric turns the look – the coat! – from day to night. In the lightest, cozy-warm camel mohair, unlined weightless, seasonless, to wear over sweaters, skirts...with a charmeuse shirt for sheen... Or over Calvin Klein's unlined, shawl-collared jacket, *right,* and tapered pants – the "leanness" to look for this fall – in wool tweed, with the short-sleeved wool jersey T .. with a crêpe de Chine shirt for ease at night

Coat, opposite: Vogue Pattern 1837. Shoulder and pocket bands are deleted. Neck-button looped closing.
Tip: Widen sleeves and straighten side seams (don't taper) for greater ease.
To finish seams, turn and topstitch seam allowance 1/4". Camel color mohair/wool/nylon, Franetta Fabrics. Available at Altman's; Vogue Fabrics, Evanston, Illinois; Amluxen, Minneapolis.
Pants suit, near left: Vogue Pattern 1885.
Tip: Narrow and taper pants leg to 8" on the fold. Brown/grey/white wool tweed, Anglo Fabrics.
T-shirt is slate wool jersey, Monarch Counter Fabrics. Wool tweed available at Altman's; Marshall Field; Frederick & Nelson. Wool jersey available at selected Singer Sewing Centers.
These four pages: hair, Alice for Xavier, New York; makeup, Ariella.
Accessory information and pattern details, next to last pages.

Antonin Kratochvil



...in the sleekest fabric for night

Evening dressing...same silhouette, same ease as day—great night look in fabrics that shine! The coat, *right*, you saw on the previous page just keeps going.

In chutney crêpe-back satin, padded for a little body—no weight. Light, airy, sleek—over a slit skirt, a silky pyjama, over a tunic and pants, *above*. All-narrowed, closer-to-the-body dressing, to sew in a fabric that slides—rust matte jersey.

With high, ankle-wrap sandals...to carry on the mood of night.

Antonin Kratochvil



Pants and tunic, opposite: Very Easy Vogue Pattern 9971. Elasticized waist and sleeves. Rayon matte jersey, Jasco Fabrics. Available at Macy's Herald Square, NYC. *Coat, near left:* Vogue Pattern 1837. Fully padded (front, back, sleeves, collar) with Poly-fil Needle Punched Polyester Batting for shape. Crêpe-back satin (acetate/nylon). To order at Maxine Fabrics 417 Fifth Ave., NYC 10016. Batting, to order at Fairfield Processing, 88 Rose Hill Avenue, P.O. Box 1157, Danbury, Connecticut 06810. Accessory information and pattern details, next to last pages.

summer partners

food: chilled fish



By Arthur Gold and Robert Fizdale

Keep your summer cool with cold fish—slimming, subtle, and salubrious. As refreshing as sailing into a spanking breeze or slipping under bubbling white ocean breakers, cold fish is equally tempting with a squeeze of lemon or luxuriantly dressed in what the great eighteenth-century chef Carême called "beautiful magnonaise sauces, one white, the other green." While mayonnaise sauces are ideal accompaniments to cold fish, there are as many variants as there are fish in the sea —many of them lightened with yogurt and brightened with garden-green herbs.

The greening of mayonnaise can be accomplished in wonderfully quick new ways with a food processor or blender. Just toss in handfuls of peppery basil, pungent flat-leaved parsley, bitter-fresh green spinach, or a mixture of stinging rugola and sweet-oniony chopped chives. You can always stir in a few spoonfuls of yogurt.

Try the Salade Françillon that Alexandre Dumas liked so much. He even had a character in one of his plays recite its recipe between bouts of adultery. Paris was shocked; ladies dropped their lorgnettes in their eagerness to jot the recipe down. The salad tastes of the sea—it tastes of the land—in its surprising combination of briny mussels, ivory-colored potatoes, earth-black truffles, the garden-fresh crunch of celery, all marinated in bubbling Champagne and bound in a melting, satin-smooth mayonnaise. An excellent lunch or buffet dish.

Treat yourself to gravlax, Scandinavia's answer to smoked salmon. Cured in dill, salt, and sugar, sliced thin and served with an ever-so-slightly sweet creamy dill and mustard sauce, it is one of the world's great delicacies.

Cold fish are wonderful for no-cal, well, practically no-cal, canapés. Dip a cucumber slice into finely chopped dill, top it with

"Refreshing as ocean breakers"

a flake or two of poached trout or salmon and a little lemon juice; eat as accompaniment to a white wine and soda, and you will plunge into dinner feeling lighter than light.

And don't neglect the quick pleasures of chilled tinned sea foods —from caviar to herring. Try thin slices of Danish cod roe or white fillets of tuna from Spain the same cucumber way. If you do not know the joys of Swedish herring tidbits, put *them* on a slice of cucumber and you will agree with Escoffier, who felt, as we do, that, if herring were as expensive as caviar, herring would be equally sought after.

We all know and love the robust pot-au-feu of boiled meats and vegetables; an infinitely lighter and more appropriate summer dish is a pot-au-feu of poached fish, served cold with a bouquet of barely cooked fresh vegetables. Offer a choice of three sauces: Aioli, the traditional heady French garlic mayonnaise; Salsa Verde, the sharp green Italian anchovy-herb sauce usually eaten with boiled meats but just as enhancing to poached fish; and our own slimming tomato-yogurt sauce. *(Recipes start on page 55.)*

wine: Chardonnay whites

By Barbara Ensrud

The Chardonnay grape, aristocrat among the world's white-wine grapes, is most famous for the regal white Burgundies that come from centuries-old vineyards along the Côte d'Or. One of the greatest, Corton-Charlemagne, once was owned by the eighth-century Emperor of Gaul who bequeathed it his name. But greatest of all, the wine that has brought great men to their knees in awe, is Le Montrachet, drawn from eighteen acres of golden rich earth that slope gently to the west and catch the sun's rays till well into a summer's evening.

The intense, distinctive fruit of Chardonnay produces some of the biggest, most full-bodied and powerful of dry white wines. They go beautifully with many types of food but most gloriously with fish and shellfish. The lighter ones from southern Burgundy around Mâcon are agreeable with practically anything that isn't overly pungent or spicy—and refreshing just by themselves as an aperitif, or with a drop of Cassis in a Kir.

Styles of Chardonnay vary quite a lot. In Champagne, the northernmost vineyards in France, Chardonnay expresses itself most dynamically in the breathless sparkle of Blanc de Blancs, the lightest and fruitiest of Champagnes; but, mostly, it is used in combination with Pinot Noir and Pinot Blanc to produce the greatest quantity of Champagnes, from the least expensive to Dom Pérignon. And here, perhaps, we should clear up some confusion about the name of the grape. Chardonnay was originally thought to be a member of the Pinot family of grapes. Research now shows it is not, but tradition dies hard in France and there the grape continues to be referred to as Pinot Chardonnay. In America, most producers have dropped the name Pinot.

A bit farther south are the dry, flinty wines of Chablis, often imitated but never equaled. Don't mistake generic chablis from

"Clean and exhilarating"

other countries—including our own—for anything approaching genuine Chablis. Such wines may be quite agreeable in themselves, but they are made from blends of totally different and much more ordinary grape varieties. Much of the true Chablis we get here is of *grand cru* or *premier cru* status, the two top levels of production. The pale northern sun that ripens the grapes in Chablis and the chalky soil of its best slopes give a wine of high acidity, clean and exhilarating character that is a perfect complement to seafood delicacies.

A splendid example of what true Chablis can be is currently available in Chablis, La Forêt 1975, a *premier cru* from the vineyards of Robert Vocoret. Tremendously fragrant, its ripe fruit has the appealing tartness of a greengage plum. Oh, for a platter of oysters, fresh and plump, so recently plucked from the sea they need no further embellishment than a glass of this Chablis!

After Chablis come the riches of the Côte d'Or—Burgundy's slopes of gold—with the brilliant, steely elegance of Corton-Charlemagne; the softer, more feminine Meursault; and Mon-

trachet, described by English wine writer Hugh Johnson as "a colossus among giants." There are several Montrachets beside the big one, notably Bâtard-Montrachet (named, it is said, for the woods-colt son of a nobleman owner) and Chevalier-Montrachet (his rightful son), both *grands crus* and deservedly so.

Last and least, but still quite delicious, are the wines of the Maconnais, just above the district of Beaujolais. These are the lightest of French Chardonnays, though in good years one of them, Pouilly-Fuissé, can be rich and impressive. Most of the time, like now, it is simply overpriced.

Superb Chardonnays are made in California, too. Prior to the 1960's, most California Chardonnays remained in stainless-steel or large wooden tanks after fermentation, bottled the next spring. This treatment emphasizes the varietal character of the grape and, at its best, produces a lushly fruity wine still popular among California winemakers such as Wente, pioneer of this style, but also Paul Masson, Charles Krug, Louis Martini, and Sebastiani.

But this grape can give more than that, and I'm ever in search of it. So, early one morning last spring, I found myself winding slowly up a rutted dirt road near Saratoga, California, wondering at moments if we would ever reach the summit. But here we were, with the top of an aged convertible down, the sun warm on our backs, the hillsides surprisingly hushed after the bustle of the freeways below. California was green again and we were on our way to Mount Eden, fabled vineyards planted by one of the most colorful, eccentric, controversial figures in California winemaking, Martin Ray. He made extravagantly priced —$35, $50 a bottle, or more—Chardonnays, Champagnes, Pinot Noirs that purportedly rivaled the greatest from France. But Ray was gone now. Two young winemakers had followed in his stead and reports about the wines of recent years had varied.

The road stopped at the foot of a large grey stone bungalow that seemed to rise right out of the hilltop. The whole of Santa Clara Valley is visible two thousand feet below, only this particular morning it was blanketed by a grey mist that blotted out the helter-skelter of urban sprawl on the valley floor. On top of Mount Eden, however, the sun was brilliant. Golden mustard flowers bloomed among the naked vines, just beginning to show tiny, pinkish-green tufts of the new year's growth. The place seemed deserted at first, with no sound other than the soft spring breeze. In a few minutes, a slender young man of stocky frame, with a shock of sandy hair above his high forehead, appeared on the path from a nearby cottage. Bill Anderson became Mount Eden's winemaker more than a year ago on March 23, his twenty-seventh birthday.

Anderson took us into the winery, hollowed into the hillside beneath the big house, in a dank, cool cellar filled with French oak barrels full of young wines. The wet, musty smell was familiar and pleasant. With a glass pipette, he extracted golden liquid Chardonnay from a Limousin barrel and released it into our glasses.

I walked outside to taste the wine in the fresh, open air. The nose was promising, if a bit stiff from the chill of the cellar. I swirled it a bit to loosen it up, delighted to find it so yielding, for within minutes it

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CHILLED WINE

(Continued from page 173)

became wonderfully fragrant, and the first sip . . . ah, sumptuous nectar. I was instantly caught in a time warp of dizzying transport back to a sleepy hamlet on the Côte de Beaune and a similar *cave*, where just such a fat and unctuous liquid first captivated me. Here again was satin texture, the butter-rich flavors of ripe fruit, the magnificent balance of acidity that gives such noble structure and long life to Montrachet.

Here on California's Chaîne d'Or (a string of hills known as "the golden chain") is soil as precious as that of the Côte d'Or, soil that would yield, as original owner Paul Masson had predicted, extraordinary wines like this 1977 Chardonnay. And there are others, of course. I tasted similar excellence at Chalone in Monterey, another mountaintop vineyard, farther south, drier, more windswept, where the wine was almost as rich and just as perfumed.

Naturally, wines of such stature are not inexpensive: they sell for about $12. Chardonnay grapes are scarce at the moment and costly. About the least you can pay for a Chardonnay, French or American, is around $4. Superior ones start at $6 and go up. Pouilly-Fuissé is up to $8.50 in some cases, an absurd price for that wine. It has pushed up prices for better Burgundies to $12, $15, $22. Le Montrachet 1976 is $39 a bottle. But there are good buys for less, such as Mersault 1976 from Ropiteau Frères, a better wine than the name implies. Although it has a simple village appellation, excess wines from better vineyards such as Meursault-Charmes and La Goutte d'Or, both *premiers crus*, were added to it. At about $8 a bottle, it is a far better buy than higher-priced Pouilly-Fuissé.

The 1976 Burgundies, like the 1977 Mount Eden or Chalone Chardonnays, have tremendous "come-on" for wines so young. It will be hard to resist the temptation to drink them right away, but one really should resist. I recently enjoyed a 1974 Meursault that was at its peak of richness, suave and sinuous, with a long aftertaste it could not have shown two or three years ago. Then, it would have been dismissed as a village appellation without much distinction; yet, today, it has ripened into a little gem. A good, well-balanced Chardonnay needs about three years to come into its own, or to begin the process. Those of greater intensity may take longer to reach their peak and often remain there, in silken splendor, a decade or more. ▽

A SUMMER PLACE

(Continued from page 148)

down to more terraces beyond and below the beach house, filled with Persian finds from Dolly's travels: a little fountain from Teheran, fabric acquired at the Isfahan bazaar, painted Persian tiles set at random into the rough stone walls. A straw canopy stretches over the upper terrace to offer filtered sunlight when some shade is preferred.

Up the hill, above the main house, is an old winepress house that sometimes doubles as a small guest cottage. Each year, at winemaking season, when workmen from nearby vineyards come to help the Goulandrises tramp the grapes for homemade wine, everyone joins in the fun. For this event, the removable wooden floor is taken up; and grape juice flows into a pipe in the winepress floor, through the hillside to vats below.

Everywhere greenery—spiky cypresses, fat olive trees, dense pines—and bright flowers have been so carefully placed that the landscape seems completely natural but more favored than the surrounding hills. The buldings' whitewashed exteriors are colored by flowering vines: bougainvillaea, delicate white Japanese jasmine, cyclamen —and large clay pots of red geraniums bloom all summer long. The roofs, even new ones, are covered in old red tiles, faded to a harmonious soft, golden sand color.

Indoors, natural textures, colors, objects are just as pleasing. Rough plaster and stone walls are a sandy oyster shade; the living-room rug, a Kilim made by a local weaver, is linen with a pebbles-on-the-beach texture; one set of shelves holds a collection of crystal and rough-cut minerals; the coffee-table top is slices of petrified wood sandwiched in clear plastic; flowering plants reside in straw baskets woven locally. Wicker screens designed by Robsjohn Gibbings, regulate the light coming through the sliding glass doors. Comfortable furniture, also Gibbings-designed, lives in harmony with paintings by Mark Rothko, Kenneth Noland, Cleve Gray, a Wassily Kandinsky etching, and contemporary paintings and sculpture by Greek artists.

The Goulandrises also have an extensive collection of ancient Greek art, on exhibition until November in Athens at the Benaki Museum, in a show organized by the Greek Ministry of Tourism. Some of the greatest treasures on display are 168 works from the Cycladic civilization, third millennium B.C. (the pre-Mycenean culture that flourished in the Cyclades islands).

Dolly, a down-to-earth householder who uses olive oil from her own olive trees, vegetables from her property, flowers from her cutting garden, is a spark-eyed, calm-voiced hostess who knows how to make her guests feel completely at ease, shares her outdoor pleasures with friends arriving by car or boat. Informal lunches by the pool—"a salad, something cold and light—everyone's on a diet"—may last all afternoon. "My favorite mode of dress is bathing suit and a velours robe."

For the venturesome, there's swimming in the deep, clear sea cove reached by a dizzying flight of stone steps from the beach house. Luncheon and dinner parties can be more formal events, often in the open gallery outside the living room. There, five round tables may be set with flower-embroidered white tablecloths and centerpieces of fragrant Japanese jasmine. "Sometimes, after dinner, we play cards—strictly gin rummy or bridge."

Other warm-weather delights: quiet walks along stone paths to the pine woods (the stones gathered from the land), resting and view-admiring on little stone seats along the way; sightseeing trips to the ruins of the Temple of Artemis, Goddess of the Chase, at Vravron, five kilometers away. There, walking among the ancient pillars, you can almost imagine the priestesses of Artemis—young girls dancing homage while wearing fiercesome bear masks. ▽

DAVID HOCKNEY

(Continued from page 147)

passion for masterpieces of art. The results are some of the most stunning and imaginative stage designs of our century.

The Glyndebourne Festival, held every summer in a small private opera house outside London, is the perfect setting for a Hockney project. Like the reference to times gone by in Hockney's nostalgic paintings, Glyndebourne itself is a wonderful anachronism where guests dressed in formal clothes picnic on the grounds of an English manor during a long intermission. It is an occasion for the happy and the lucky few.

Hockney's involvement with Glyndebourne began three years ago when he designed the brilliant and unforgettable production of Stravinsky's *The Rake's Progress.* This summer, at the premiere of *The Magic Flute,* he is sure to be part of the picnicking crowd, a strange figure with shaggy white hair, wearing a classy white tuxedo, pouring Champagne into crystal goblets with a bizarre charm that Oscar Wilde might have appreciated.

Here, my conversation with David Hockney about his art:

Barbara Rose: You have always refused to distinguish between high art and low art. I have heard you as enthusiastic about Hollywood as about Piero della Francesca. Now you're designing sets and costumes for *The Magic Flute,* and you tell me you were inspired by the Las Vegas girlie shows!

David Hockney: It's true I thought the actual extravaganzas of Hollywood might give me some ideas for the spectacular arrival of the Queen of the Night in Mozart's opera. They do really extravagant sets only in Hollywood. They don't do them anywhere else. I mean a Broadway show isn't a visual spectacle in the same way as a movie musical. But the terrific visual excitement is in Las Vegas. I saw a show with a real waterfall on the stage—and not water just trickling—gushing! You can hear it gushing down, and you see it gushing down. Five hundred girls onstage. Fantastic! That's the kind of theatrical spectacle I was looking for. You are impressed. I mean it's all a bit childish, but your mind is completely impressed.

Rose: Don't you find it strange to live in a culture such as ours in which a great deal of money is spent on things like girlie shows in Las Vegas while New York's Metropolitan Opera could go out of business because it can't pay the bills? Doesn't that strike you as a curious inversion of values?

Hockney: Yes. It did occur to me there in Las Vegas that they could put on a fabulous *Magic Flute.* I mean they have all that machinery there on the stages. But you'd need an audience, wouldn't you?

Rose: The question of the audience is critical today. You are one of the few artists who has managed to appeal to many publics. Your paintings and theater designs are available to lots of people who don't know

about art but, on some level, can get something out of it.

Hockney: I must admit I think it's important to be accessible because some art went so obscure that it lost a lot of meaning for a lot of people—not to say the art was no good, but it simply means so little to people. I'm interested in the solution of the architect Venturi to all the overformality of modernism through Pop art. I like his book *Learning from Las Vegas.*

What Venturi really is saying is that you know it's all right for artists and architects to look only at high art, but there are other things going on, too, in the popular culture that are inspiring. There is a long history of art's being revitalized through pop culture. Look at music in the nineteenth century. Serious composers started using folk music, gypsy violins, that sort of thing. Maybe Gershwin was right—forty years ago, he said the folk music of America is Tin Pan Alley. He said that to Schoenberg.

Of course, opera originally was a popular form; but now it's very elegant and élite and aristocratic, only because it's expensive. For instance, take Glyndebourne. A ticket to Glyndebourne costs now about £15, which is $27. The train fare costs £3 or £4, and you have to have your dinner there. So the whole evening at Glyndebourne might cost you £40 ($72).

Rose: That's a week's salary, isn't it?

Hockney: Yes. It is a lot of money, but look what you get. You get a complete afternoon and evening that will be memorable. The same kind of money would be spent by anybody in England on something they were really keen on. People who go to see a football match in London for a weekend would spend more than that, if they came, say, from Liverpool. Why? Because they will have a good time and a memorable experience.

It's true that the opera costs a lot—but if people only knew how good something like Glyndebourne is, they would actually go to hear it.

Rose: Because of television, in America, the public for ballet and opera is just vast now. It's incredible. People will go to the ballet who used to go just to Radio City Music Hall. Radio City Music Hall is in danger of closing and the New York City Ballet is sold out, so you have to say, well, something odd is going on here. Many people find that it is enjoyable to go to the opera and ballet now.

You don't seem to make any distinction between high and low art, popular and traditional forms.

Hockney: The truth is I never thought of it. My parents are very ordinary old English working-class people. My father, for instance, has no interest in music. He is completely tone deaf. My mother hasn't too much interest in music, but she likes singing. But when my aunt had her eightieth birthday, I went to Bradford for a little party. My mother had some of her friends who sang or claimed to sing opera. Frankly, they were singing things from Berlioz's *Childhood of Christ,* which I didn't recognize—and I know the work. Of course, the singing wasn't too good; the accompaniment was played on the piano; but I thought they sang it as well as they could, and it was very touching.

You might laugh, but those people had real culture. Their levels are mixed up because they're singing Berlioz and at the same time they sing some local music-hall song from forty years ago that musically is nothing at all. It's all a bit confused.

"In the end, people are more interested in people than in geometry"

Rose: In other words, you grew up with mixed-up cultural levels?

Hockney: I think in America there's a division of high- and low-brow culture; but, where I grew up, the distinction didn't exist. In England, you always found a certain level of education among people who were not necessarily the professional class. People continue to be interested in things after their schooling.

Rose: When you were growing up, how did art come into your life?

Hockney: The visual arts didn't mean much. The only form was posters, so the only arts we could know about were literature and music. I was more interested in the visual arts, but we were starved for them. But, anywhere in the world, unless you're in a very big city, you're not ever going to see really good pictures.

The first pictures I saw were in books. We didn't know too much about modern art until the '50's. Nobody took much notice of it. After the war, it took a while before our books started being made again; and magazines were very thin in those days. Only in London did I really get to know a lot more about art when I studied at the Royal College of Art. I'll tell you, looking back on it, it was quite exciting. Really, I loved it.

Looking back now, I think there were probably eight really quite talented students including Allen Jones and Dick Smith and Ron Kitaj—with quite a bit of energy. They fed a lot more students as well, and I think probably that's kind of rare.

Rose: That was the beginning of Pop art in London, promoted by Richard Hamilton and Lawrence Alloway, wasn't it?

Hockney: What was fun about it was that people took an interest in what was going on. For the first time in England, you had a group of young artists who weren't being influenced by their immediate elders. In a way, the war had wiped out a lot of what was there in terms of an older generation.

Rose: Why did you choose such traditional subjects as portraits and figures?

Hockney: In the end, people are more interested in people than in geometry. I thought I was better as an artist with making depictions of the visible world. It's just a choice you make. I'm sure some people who have a more theoretical turn of mind than I do might therefore go into another area of art

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DAVID HOCKNEY

(Continued from page 175)

that's based more on theory to begin with and then explore that. If I did that, I don't think the work would be interesting. Some people make those ideas lively, but I don't think I would.

Rose: So you don't feel the pressure of "modernist" art upon you?

Hockney: I used to feel it more. Actually, I don't take the pressure quite as seriously as I would have before. I'm not saying modernism is not serious, I think it is; but there are always going to be contrasts. If someone claims pictures should be flat, you know perfectly well somebody is going to come along and break all the rules and make pictures that are not flat at all and they will be new and fascinating.

You can't take some ideas and turn them into dogma. I don't think there's need to. Somebody is always going to come along and be able to dispute your ideas or do something in a different way.

Rose: Some people think painting is over. That comes up every year. Is painting dead this year?

Hockney: They've probably been saying that for an awful long time. It doesn't worry me at all now. Photography cannot replace painting! It cannot even replace the art of depicting the real world. All you need to do is to look at a really good drawing. No photograph will ever give you the feeling of that drawing. It will give you other feelings, but it will never ever achieve interpretation of a subject the way a drawing does, which is unique.

Rose: There's so much representational art around now that perhaps there is a realization that photography cannot replace representational art.

Hockney: We've had one hundred years of portrait photography, certainly, quite serious portrait photography. I don't think there's been one photograph that is as good as a portrait by Rembrandt. Nothing can compare with Rembrandt's portraits. I've never seen a photograph of a person that could match them.

Rose: Then, what's all the hysteria about photography now?

Hockney: Well, I think the desire to make pictures is very strong. That's why, when people say painting is over, they're taking a very superficial view of things. They don't understand people have to make images. People aren't going to give it up. There must be some very very deep impulse to do it.

Rose: Aren't there periods in cultures when people don't make representational images?

Hockney: Not for long. There has been so much representational art that we must assume that there's something in us driving us to do it. People are making images just the same today; and the easiest way to make them is with photography.

Since photography is the easiest way, of course, that's the way most people will try to record and register things. They'll do it with little cameras. In the nineteenth century, they taught people to draw. They don't draw now, they photograph. Most of the images are pretty dull looking, aren't they, when you think of how we will edit our age or how another, future generation will do it; but everything will be registered.

We don't mind our own rubbish because we've edited out the past rubbishes. The future will do the same for us. As time goes on, the editing gets crisper and crisper, until finally, after one hundred years, you've got down to the best.

Rose: I'm interested in your work in relationship to time; because, actually, your work is of a long duration. It takes a long time to do it, and it takes a long time to look at it, because it's got a lot of detail in it. That is another advantage over photography. After all, we know a photograph took at the most two or three seconds to make, we are aware of that. Everybody knows a drawing represents far more time. Even the quickest drawing represents, in time, at least five or ten minutes. And, certainly, a painting of people, we know it represents many layers of time. That's what makes it always more interesting, doesn't it?

In the '60's in America, artists were interested in images that took fifteen seconds to see. Now, even abstract painting is very detailed and takes a long time to look at.

Hockney: I'm not saying it's terrible, but I think some artists have no sense of duty. It's very nice to say that your work is for only four or five people, but you can't do that, I think, responsibly. . . . If the art doesn't communicate, it fails. However good it is, it fails; and good art generally does communicate in many ways.

This weekend, they're having a conference on crisis in the visual arts in England. I'm supposed to give a little talk.

Rose: What is your view of the crisis?

Hockney: My view of the crisis is that there isn't really a crisis, just a mistake we're making by looking at the wrong things. Nobody goes in the avant-garde galleries, so they think there's a crisis. But the real world goes on relentlessly outside of this little art world.

Curators don't seem to realize this. They made a statement that nobody bought pictures in England. That just is not true. Actually, people buy pictures in Piccadilly Circus. They buy posters. People buy pictures all the time. They might be junk pictures, but they buy them. Why do they buy them?

The arrogant art world says we're doing this very difficult, very obscure art and nobody's interested in it. They should at least think there might be something wrong, that they're not getting something across. You can't dismiss everybody. They're not all fools out there.

If you take the line that everybody out there is an idiot, then you must realize that you are making a very small aristocracy. But if you ever think that art generally should mean something to most people, and in our past cultures that's always been rather important, you'll see that their view of what they call fine art is very narrow.

Studio International magazine closed down. I read a letter in *The Manchester Guardian* that went on and on as if a natural tragedy had hit. The truth is, the magazine was a colossal bore. Nobody wanted to read it.

Rose: It's true the art magazines are quite boring, and a lot of artists are more like accountants now. The artist used to have his wonderful bohemian life style. Do you think of yourself as a bohemian?

Hockney: Not really. I just think of myself as an ordinary artist working away. I suppose an awful lot of people would say my life is bohemian, but I don't think so. I mean I just work most days.

Rose: But you're one of the few artists I know who has a good time. I'm always astonished by it. You have that terrific *joie de vivre*. Most New York artists have lost it.

Hockney: New York is dreary compared to Paris. I love Paris. You sit down in a café and somebody brings you a cup of tea. It's wonderful. I used to go to one café and know so-and-so would always be there. If I wanted to go to talk to someone else—there was another café. I love all that life. Nobody could dislike it.

Rose: But artists today don't live that way.

Hockney: A lot of them get infected by the money, and it ties them up. I think they get a bit tied up. Really, the most important thing to any artist is solitude. One thing you have to remember is that you do most things alone. You have to make sure you can be alone a lot of the time, if you paint.

It's nice to have friends, but you can't actually do anything when they're around. Even though I like to paint people, as well, I'm really always saying to everybody, please go away, don't stay. I don't say it in words, I say it in some other way.

Rose: You always paint people you know, don't you? Why?

Hockney: If you're painting somebody you don't know, first of all you're not sure what the person looks like. Does he actually sit like this? If not, the painting won't look like him.

If you've known somebody quite a while, you know a lot about him. The way he moves, for instance. Or you see if he's sad. If you know a person, the face tells you a great deal. If you don't know a person, the face will still tell you a lot, but you won't be able to interpret the signs. Old people who live together, have lived together twenty or thirty years and don't commonly say too much to each other, can communicate very well by just looking, you know—a little expression on the face and they know there's something wrong.

My mother and father never really have conversations. They just say little sentences: "Would you like a cup of tea?" "Yes I'd like a cup of tea." "That will be nice." "Is so-and-so coming down this evening?" "Oh yes." I mean it's all like that really. Yet they must communicate. My father is a diabetic. My mother always knows if he's a bit ill, without his saying anything. She can tell by his movement or look. Perhaps he's acting suspiciously, trying to cover something up.

"The most important thing to any artist is solitude"

Rose: Did your parents encourage you to be an artist?

Hockney: Well, I guess they did. First of all, they didn't ever say, "Oh, you can't be an artist, because artists don't make any money," because they didn't know whether artists made any money or not.

You know, artists didn't live in Bradford, they lived in London or Paris; and it never occurred to my parents that artists didn't make any money.

Rose: Did you learn a lot about the craft of painting at the Royal College? Your paintings are very well painted.

Hockney: I went to the Royal College in 1953, eight years after the end of World War II, and they still taught drawing and everything, perspective and all that—very academically and rigidly.

I think now, in the teaching of painting, too many people have abdicated too much. That's why painting looks a bit down. They shouldn't have. There was no reason, I think, to alter the curriculum of art schools simply because of what was going on outside. After all, it's not the art school's job necessarily to make artists. It's their job to train people with some skills.

A school of music doesn't think of turning out artists. They think they are training people in all the techniques of music. The art of music comes afterwards; and people become artists or they don't become artists, depending on whether they have imagination or not.

Rose: How long does it take to do a big painting like the standing portrait of Henry Geldzahler [this page]? I heard that you made Henry pose in the gallery because you decided to change the painting. Did you?

Hockney: The painting wasn't finished, the hand was still a bit crude; it had been done from life in my studio.

Rose: Did Henry sit there the whole time?

Hockney: He stood. And you know, he's not Mr. Energy when it comes to standing up. He's quite lazy really as a model. It's



David Hockney painting of Henry Geldzahler, courtesy André Emmerich Gallery, New York

appalling. The reason I draw him a lot, frankly, is that, if he's in a comfortable position and he sees me pick up the paper, he'll sit still all afternoon. So that's why I draw him. If people are willing to pose, I love drawing.

But, with the painting, when I wanted Henry to stand up, he said, "Oh, I can't stand for more than five or ten minutes." I said, "Look, you want me to do this painting; I'd love to do it. It can be really good and the best I can do.

"If you stand for ten minutes without moving, every half hour, you'll have twenty minutes' rest." And the ten minutes that he stood there, I didn't waste a second of that time. I'd paint—the arm, the hands . . . then, when he stopped, I'd look at the painting and maybe work on it. We had a clock and we timed it all. He did stand still, and it did make a difference. It's so much easier to paint the figures if you feel the volume of them. You feel the volume under the clothes.

Rose: How long did the painting take?

Hockney: Henry was standing like that for just over two weeks, every day, which is quite a long time, actually. The rest of the painting took a month, because I scratched lots of it out.

I got in the figure of Henry, and I was quite pleased with what I'd gotten down. Then he had to leave, and the painting wasn't finished; but I thought, I can do it now, I've got the figure in so well. I painted the little pictures on the screen; but the background, which is very simple, at one point looked so awful. The whole painting looked such a mess that I was in despair. That's why I was still repainting the hands in the gallery.

Rose: Why do you take photographs?

Hockney: It's a hobby.

Rose: Does it have anything to do with your painting?

Hockney: Sometimes it does.

Rose: What do you think of people who paint from photographs?

Hockney: It's not difficult painting to do; you just must have some patience and sit there. If you sit there all day long with brushes in your hand filling in, by the end of the day, you can always convince yourself that you've had an incredibly full working day; but really it was mechanical. Everything you were doing was mechanical. You might as well have been working on a machine.

Rose: But I think that a great deal of the impetus of Photorealism is making the most mechanical art and sort of filling up the day. I think that came out of a certain state of mind about painting in New York. I think it came out of the idea of relieving yourself of responsibility. After you made a decision that you were going to paint a certain image, then that was it, you just sort of filled it in. It's almost as if it were Andy Warhol's number painting that started it.

Hockney: I think it is about flatness, just the same as just copying a flat picture. If you look at the shadows in, say, a Photorealist painting, you look at the shadows and the shadows are like all color photography.

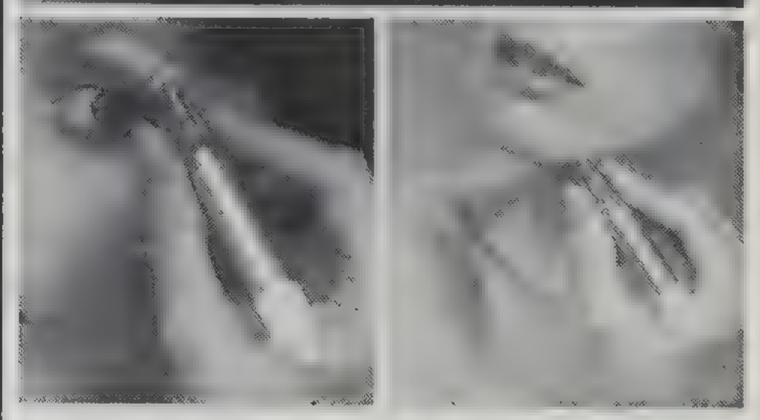
Color photography cannot record shadows really well. If you look at those shadows, you realize that Monet's are more accurate. If you analyze shadows, there's far more color in them than ordinary color film can capture.

If the shadows are really deep and strong, there's a tendency to go to a dark green in color film. If you look at a lot of Photorealist painting, they're just copying the photograph. They're not copying experience.

Rose: Why, do you think, you're so committed to the idea that art is part of experience?

Hockney: Well, what else can it be? Even imaginative experience must come from something; art is supposed to be part of experience. ▽





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HEARTBURN

(Continued from page 153)

Dr. Castell joins other gastroenterology specialists who believe too many stomach symptoms are blamed on hiatus hernia, which may not be responsible at all. What is hiatus hernia? "There's a normal opening in the diaphragm—the flat muscle dividing chest and abdomen—that allows the esophagus a passage into the stomach," said Dr. Castell. When that opening either widens or somewhat weakens, some of the stomach can slip upward through it.

"By itself, hiatus hernia doesn't mean there's anything wrong with you. It's an anatomical variation and may never bother you at all. Because a slight weakening of the diaphragm is so common as we grow older, it's practically the normal thing after middle age.

"The acid reflux that causes heartburn may be related to the hernia or may not. What's important is the band of muscle at the bottom of your esophagus, called the lower esophageal sphincter. Normally, it has the tone and tension to stop stomach acid from welling up into the gullet. When this muscle becomes weak or loosened, you get acid reflux.

"Acid reflux is likely to hit you when you're bending over or lying down. Another way to identify it is that it's meal-connected; you develop symptoms about an hour after eating."

For a decade, Dr. Castell has focused his research on the lower esophageal sphincter. Following are his views on the causes and control methods for acid reflux that work for most people:

● Diet: Reflux-causers are fatty and fried foods, chocolate, coffee and cola drinks, and alcohol. In various ways, these make the sphincter go slack. Smoking is a notorious cause of reflux. Chocolate may have triple action: it contributes fat to the stomach contents; and it contains both caffeine and theobromine, both smooth-muscle relaxants.

"Anti-reflux diets, now appearing in some medical and hospital-diet manuals, are basically high-protein, low-fat diets," explained Dr. Castell. Research shows that sphincter tension increases after a protein meal, protecting against acid reflux.

Citrus fruit tends to irritate the stomachs of people with acid-reflux problems, and many avoid the fruits in order to prevent heartburn. There's some evidence that people with acid reflux also tend to have dental problems because of poor gum condition, a result of lack of vitamin C. "It may be a good idea for those who can't eat citrus fruits to take supplemental ascorbic acid, or vitamin C in tablet form," said Dr. Castell.

● Weight: The intra-abdominal pressure of extra pounds can set off reflux heartburn. "And I don't mean gross obesity," said Dr. Castell. "If, for example, you've gained just a few pounds because of underactivity and overeating, you may find you're having heartburn more often. This can happen during vacations—especially resorts, cruises, and long airplane trips where you eat too much and move about too little. When you take off those pounds, the symptoms may disappear."

● Body Position: If you have acid reflux, avoid lying down soon after meals. And, instead of bending over as you reach for a low drawer, a graceful squat with head erect may hold back heartburn. Lying flat in bed brings on trouble for most reflux sufferers; gravity works against the sphincter just as when one bends over in the standing position. Many people control reflux symptoms by having the head of the bed raised eight or ten inches, using blocks. Sleeping on this gentle angle can prevent a reflux attack during the night.

● Medications: "Antacids are the mainstay of therapy," said Dr. Castell. "They help both to neutralize the acid and to tighten up the esophageal sphincter." As to choosing the type of antacid for reflux relief, Dr. Castell reported research that compared four main types of antacid preparations and found no essential difference among them.

A new medical approach is the use of bethanechol, a drug that stimulates muscle contractions and helps the sphincter control reflux. Called a cholinergic, it is opposite in action to the anticholinergics used in some stomach conditions to reduce acid flow. In acid reflux, said Dr. Castell, an anticholinergic drug can spoil everything by making the sphincter regurgitate.

Cimetidine, the new drug used for duodenal ulcers and a severe hypersecretion disease, also is being tested for control of acid reflux. Early study results show it's likely to be highly effective.

Anti-bubbling drugs such as simethicone have been found to work well for some patients. Data isn't complete yet, according to Dr. Castell, but the medication looks promising in the treatment of acid reflux.

While some recommendations for managing acid reflux may make do-it-yourself therapy appear quite effective, Dr. Castell joins other experts in urging people with recurring acid surges first to see a doctor. "Confirm that acid reflux is the only problem you're dealing with," he said. "Then, on your doctor's recommendations, you can start taking care of yourself through antacids, proper diet, body position." ▽

"Acid-reflux causers: fatty foods, chocolate, coffee and colas, alcohol"

ANTACID WAY OF LIFE

(Continued from page 153)

people take antacids for symptoms of heartburn or indigestion, others to prevent symptoms when they've eaten or drunk unwisely. Yet another large class of antacid-takers are people who are on potent corticosteroid medications. For them, antacids are essential to reduce the damage steroids do to the stomach lining. In these cases, it is necessary to take a lot of antacids, up to three doses a day or with every dose of steroid. If you're prescribed a steroid such as prednisone by your doctor, I'd suggest making a sandwich of it for your stomach's sake; a swallow of an effective antacid, then the steroid tablet with water, then another swallow of antacid.

"For the people who use antacids to treat stomach symptoms, I'd say don't make a habit of it, especially the aluminum antacids. But if you're on a corticosteroid medication, you really must have antacid protection for your stomach."

Antacids can cause problems with other drugs. When taking any prescribed medicine, it's a good idea to ask your physician or your pharmacist about possible interactions between the drug and nonprescription remedies such as antacids. As an example, antacids can make tetracycline completely ineffective.

Active ingredients of antacid compounds include calcium, usually as carbonate; aluminum hydroxide; and three forms of magnesium: hydroxide, carbonate, and trisilicate, said Dr. Di Cyan. Old-fashioned milk of magnesia, he added, is a useful antacid when taken in less-than-laxative doses. Simethicone, a bubble-reducer, is in several popular antacid compounds.

"Antacids can cancel some other drugs"

"Baking soda, or sodium bicarbonate, is an effective and fast-acting antacid," said Dr. Di Cyan, "but it will set off an acid rebound. You may have to take it again in a half hour.

"Pepto-Bismol, used mainly for diarrheal problems, is also a good antacid. It contains bismuth subsalicylate. I'm quite fond of the insoluble bismuth salts, which are favored in France and Germany but are not popular in the United States.

"My own observation is that antacids taken with enzymes are probably superior to antacids alone," said Dr. Di Cyan. Although some physicians believe supplemental enzymes, called "digestants" or "digestives," are not particularly useful, Dr. Di Cyan thinks the body's enzyme-secreting mechanism often can use help, doesn't produce adequate enzymes after age thirty. Most digestive compounds contain combinations of enzymes, the better to break down proteins, carbohydrates, and fats.

Most medical specialists agree antacids are useful, generally harmless remedies for occasional use. But it's a good idea to read labels carefully. Ask your pharmacist about any ingredients you don't understand. To remember: Aspirin-containing (salicylic acid) compounds can do real damage to some stomachs. Aluminum compounds are suspected of interfering with bone maintenance. You must not take antacids when you're on a course of antibiotic treatment without your doctor's okay. And if you feel the need for antacid regularly, you should consult your doctor to find out why. ▽

STOMACH TIPS

(Continued from page 153)

of the powerful and effective cancer drugs: "Some act directly by irritating the stomach lining. Others act on a part of the brain called the vomiting center. Medicines ordinarily used to combat nausea haven't been very effective against this side effect." When patients began reporting that marijuana helped, the Institute put scientists to work to find out whether marijuana works safely and effectively. Now, there are several NCI-supported research projects going on, aimed at finding the best ways to combat side-effect nausea in people under cancer treatment. Marijuana, whose active agent is THC or tetrahydrocannabinol, may turn out to be the most effective one.

To be explored, coca leaf: An ancient South American folk medicine, the coca leaf, *Erythroxylum coca,* has been used to calm stomach spasms and nausea, to reduce hunger pangs, and to increase endurance in the often underfed Andean Indians. Harvard researcher Andrew T. Weil, M.D., wants government permission to test the medicinal value of the coca leaf. At present, coca leaves' major use is in making cocaine for illicit markets.

"Stomachache" often an insulted gullet: When you have a stomachache or indigestion pains, it's likely that the pain isn't in the stomach at all. Usually, said Eugene D. Jacobson, M.D., associate dean of basic sciences and research at the University of Cincinnati Medical Center, it results from stomach juice surging upward into the lower end of your esophagus, where it doesn't belong. "No other tissue in the body," he said, "only the stomach itself can handle that juice without being irritated or damaged."

Food allergies aren't known to affect the stomach, added Dr. Jacobson. "Allergic reaction to food usually begins in the intestinal tract, where absorption takes place."

Vitamin C against stomach cancer: In test animals, nitrosamines, or *N*-nitroso compounds, which can be formed when nitrate and nitrite combine with other substances in the stomach and digestive tract, have been potent cancer causers. Nitrate is naturally present in many foods such as vegetables, and substantial amounts are added to cured meats. John H. Weisburger, Ph.D., vice president for research of New York's Naylor Dana Institute for Disease Prevention, American Health Foundation, noted that stomach-cancer rates have dropped as Americans developed refrigeration to use in place of large amounts of nitrate and salt as preservatives. Also, increased use of foods high in vitamin C, which blocks the formation of nitrosamines, probably gives added protection. More research is under way to measure vitamin C as a cancer-preventer. ▽

GLOSSARY OF STOMACH DRUGS

Antacids: aluminum, calcium, or magnesium compounds to neutralize excess stomach acidity. Most can be bought without prescription, in many forms from rolls of mints to liquids. Often combined with other ingredients such as antiflatulents.

Antispasmodics/anticholinergics: potent drugs usually combined in prescription formulations. Anticholinergics depress gastric-acid secretion, prolong stomach-emptying time, may be prescribed in ulcer treatment. Side effects are dry mouth, blurred vision; risks include glaucoma and urine retention. Antispasmodics act on central nervous system, interfere with spasm reaction, may either stimulate or depress.

Antiflatulents break down bubble walls so trapped air can be released. Best-known anti-bubble agent is simethicone.

Cholinergics increase tension in the lower esophageal sphincter. Prescribed for acid reflux, but not used where there's any risk of obstruction in the intestinal tract.

Cimetidine is first of a new drug class, histamine H_2-receptor antagonists. Reduces acid secretion inside stomach just as respiratory antihistamines reduce nasal secretion.

Enzymes are natural substances that break down or digest food. Usually are in "digestive" or "digestant" combinations, including such enzymes as trypsin, lipase, and diastase. May be combined with simethicone or antispasm sedatives. ▽

STOMACH ULCERS

(Continued from page 152)

region but fewer cases are turning out to be ulcers.

Gastritis, inflammation all over the stomach lining, definitely is associated with the occurrence of gastric ulcer. Most people who get stomach ulcers have had gastritis for a long time, said Dr. Grossman. Yet the major share of stomach-lining inflammation is silent, causing no pain. After age fifty, as many as 40 percent of Americans would be found to have the gastritis condition if they were tissue-tested. Counting stomach and duodenal ulcers together, it is estimated that about four million Americans are actually ulcer sufferers. What are the major risk factors for getting an ulcer?

"Smoking," said Dr. Grossman. "The person who smokes not only is at greater risk of gastric ulcer but has greater limitations in healing. We can't establish a relationship between alcohol use and ulcers, though ulcer patients often voluntarily stop taking alcohol.

"Another environmental factor is aspirin. There's no question that excessive use of aspirin is a cause of gastric ulcer. Aspirin can also lead to diffuse bleeding of stomach tissues.

"Aspirin is a marvelous drug and should be used where there are medical reasons. It should *not* be taken for trivial reasons; for example, to prevent headaches.

"Aspirin substitutes are not necessarily free of the ulcer-causing effect. However, we haven't found them to cause the diffuse bleeding in the stomach that is associated with aspirin.

"There is no evidence that any kind of diet either causes ulcers or is helpful in treating them. It's true that taking food will temporarily relieve ulcer pain; but this benefit backfires because, though food first will relieve the pain by neutralizing stomach acid, it later stimulates secretion of more acid.

"Caffeine-containing beverages—coffee, tea, chocolate, cola drinks—raise the risk of getting ulcers. High-fiber diets are mainly for the benefit of the lower digestive tract; so far, there's no evidence that food fiber is useful to prevent or treat ulcers."

The new ulcer-treatment drug cimetidine, or Tagamet, is used primarily for duodenal, not stomach ulcers. It has not yet been cleared by the government's Food and Drug Administration for stomach-ulcer use or for any use longer than eight weeks. But, in many other countries, cimetidine is used against gastric ulcers. When more research data is in, Dr. Grossman believes, cimetidine probably will be released for that purpose in the United States. ▽

NERVOUS STOMACH

(Continued from page 153)

by increasing the flow or by cutting it down," said Dr. Williams. "In addition, anxiety is the commonest cause of air-swallowing, which leads to belching." (See Tips, page 153.)

If you have a tendency to queasiness or belching spells and have medically ruled out any disease condition as the cause, here are self-help steps to take, recommended by Dr. Williams:

- Exercise regularly; jog, run, swim, take up a sport. Exertion works against stomach symptoms two ways: First, it discharges nervous energy. Next, the relaxation that follows physical activity is itself calming and healing.
- Keep a diary to record the times you get stomach symptoms. This helps you recognize the situations that make you sick.
- Notice whether you lose the symptoms once you plunge into the situation that upsets you. Singers and actors, for example, are notable for lifelong pre-performance willies. But once the performance begins, their symptoms disappear.
- Find the technique that helps to control your anxiety. Some use meditation, others use progressive muscle relaxation. "It doesn't matter what technique you choose; many of them work," said Dr. Williams. "Recite a mantra. Or even do something as simple as counting backwards from one hundred."
- Practice your technique regularly, so you can call on it when any stomach-churning occasion arises.
- Buy a book on relaxation. A good one is *The Relaxation Response* by Herbert Benson, M.D., with Miriam Z. Klipper (Avon Books).
- If symptoms don't respond, are increasing, or are really severe, such as frequent vomiting, you may need help from a professional specialist such as a psychiatrist or psychologist. He or she may apply desensitization therapy to block the response of queasiness. Do not despair if your counselor proposes an approach you've already tried. When self-help techniques don't work, it may mean not that the technique is wrong but that you need guidance in using it.

More and more doctors and clinical psychologists are expected to add behavioral therapy to their skills. The professional Academy of Behavioral Medicine Research was formed this year in Washington, DC; and a book for doctors, *Behavioral Approaches to Medical Treatment* edited by Redford B. Williams, M.D., and W. Doyle Gentry, Ph.D. (Ballinger/Lippincott), offers guidance to physicians. ▽

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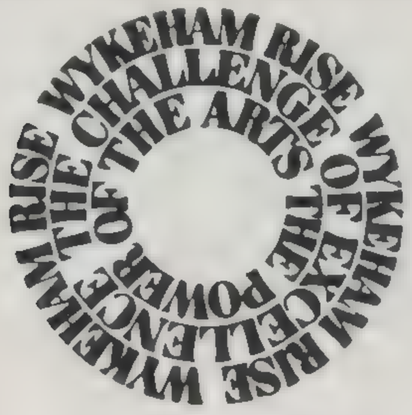
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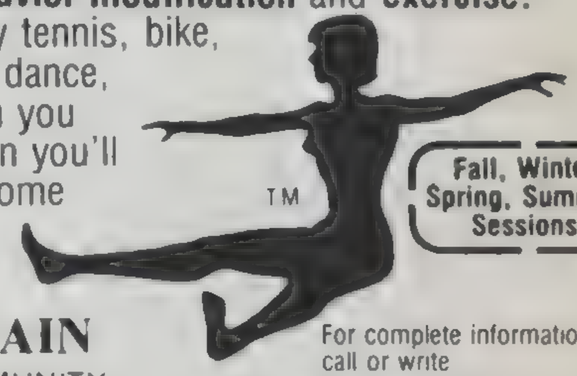
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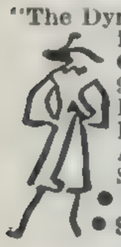
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Men's Looks Now

Bodybuilding and running for fitness...good summer scents

Working out with weights is nothing new to a man. But the benefits of resistance-exercising go far beyond building muscles (as women are fast discovering). "There is nothing as good as bodybuilding to get your body tuned and totally in shape," says Arnold Schwarzenegger in *Arnold: The Education of a Bodybuilder* (Simon and Schuster). Resistance-exercising helps to tone muscle faster, develop strength, reduce fat. . . . California weight-exercise place: Gold's Gym, Santa Monica. Each day about five hundred men and women stop in to work out. . . . Sunglasses, above, by Revue Optiks. Information, next to last pages.



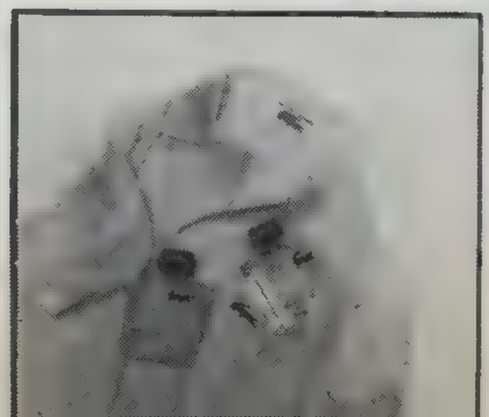
"R & R" in the Bahamas, *above:* Rest and Run, that is, with a pro. Running expert Mike Spino, center, holds four-day "Beyond Jogging" clinics at the Princess Hotel from Thursday evening through Sunday. Spino emphasizes the sought-after unity of mind, body, and spirit regular running gives a person. For more info, call your travel agent.

GOOD GROOMING

No matter how hot the weather, there's a good deodorant/antiperspirant that does the job. Deodorants mask odors, inhibit some bacteria growth. Antiperspirants, on the other hand, check perspiration (by partially closing pores) and bacteria (which cause the odor) more effectively. Antiperspirants work best if applied *before* bedtime and *directly* on skin. Which makes a solid antiperspirant like Man Power such an effective form.

Shaving curly beard hairs (which tend to become ingrown, and cause "razor bumps") with an electric razor isn't easy. One solution: Remington's for-curly-beards Black Man's Electric.

One reason for a man to wear fragrance, in one form or another, is that it also can take care of his skin. . . . Three examples: New Tactics Facial Conditioner by Shiseido — a scented greaseless moisturizing lotion ● Coty Musk Conditioning After Shave Lotion ● Savon by Jacques Bogart of Paris — citrusy, not drying ● And for weekend protection — Devin Outdoor Moisture Formula from Aramis.



Any man who lives in "Lacostes" will like the fragrances as much as the shirts! The Lacoste crocodile is the mark of two men's scents, *left:* Jean Patou's Lacoste Eau de Toilette and Eau de Sport — each with scented shave aids.

FASHION INFORMATION

Page 78: *Inset left:* Earrings. Cathy & Marsha for Catherine Stein. At Bergdorf Goodman.

Page 98: *Inset center:* Beach bag by Dana. At Abraham and Straus; I. Magnin. Shirt, Kansai Yamamoto. Jeans, Mimi Loverde for Adolphe Lafont.

Page 114: Saint Laurent Rive Gauche black silk satin T-shirt. About $110. Saks Fifth Avenue; Bonwit Teller, Boston; Saint Laurent Rive Gauche, Atlanta; The Union; Balliet's. Accessories, Yves Saint Laurent.

Page 115: *Inset top and right:* Grey cotton/acrylic/rayon sweatshirt and sweatpants, each about $5. Modell's, NYC. . . . **Inset center:** Black leotard, Rudi Gernreich for Capezio Dance (Antron/Lycra). About $19. Capezio Dance Shops, NYC; Neiman-Marcus; Meier & Frank. Tights by Capezio Ballet Makers.

Page 116: Jamie McDonald (Antron/Lycra) bodysuit, about $50. At Jamie McDonald, NYC.

Page 117: Lambskin jacket by Oscar de la Renta for Ledaspain, about $400. At Bergdorf Goodman; Godchaux's. Creations III muffler. Lord & Taylor; Marshall Field; Nordstrom. Necklace, Betty Cooke. At Bergdorf Goodman; The Store Ltd., Baltimore.

Pages 118-119: Woman's cotton shirt, $12; cotton shorts, $9; and hat. All at Reminiscence, NYC. Bracelets, Peter Catalano for PC Designs. Trimfit socks. Hiking shoes, to order at L.L. Bean, Freeport, ME 04033.

Page 120: *Left:* Dorothée Bis white cotton T-shirt, about $33. At Dianne B., NYC.

Page 121: Top and shorts, White Line Fila. Cotton top, about $18; polyester shorts, about $25. Tennis & Company, NYC; South Shore Ski & Sport, Cedarhurst, NY; Ski Haus, Little Silver, NJ; Coddington Harrington, San Francisco; Nordstrom. Hat, to order at L.L. Bean, Freeport, ME 04033. Burlington Socks. Tennis shoes by Tretorn, at Tennis Lady, NYC. AMF Head tennis racket.

Page 122: Tank top (rayon), $6. At Reminiscence, NYC. Running shorts (nylon), $36. At Buffalo Weavers, NYC. Heuer wrist microsplit timer. At Tourneau, NYC. Burlington Socks. Pro-Keds by Uniroyal jogging shoe. Shillito's; Hudson's.

Page 123: Tanksuit (Antron/Lycra), Rudi Gernreich for Capezio Ballet Makers. About $19. Capezio Dance Shops nationwide; Macy's; Hecht's; Famous-Barr; Robinson's, Beverly Hills.

Pages 124-129: All accessories by Chloé. Sandals, Guido Pasquali for Chloé.

Page 130: All accessories by Calvin Klein.

Page 131: All accessories by Fendi.

Pages 132-133: Shoes and accessories by Geoffrey Beene.

Page 134: Earring, Thierry Mugler for Mazer. Saks Fifth Avenue; Neiman-Marcus. Woolly boa, Karl Lagerfeld for Chloé.

Page 162: 14k-gold earrings and pin, Marsha Breslow for A&M Breslow. Lord & Taylor; Jacobson's. Calvin Klein belt. Bonwit Teller; Joseph Magnin.

Page 163: 14k-gold earrings by Marsha Breslow for A&M Breslow. Lord & Taylor; Jacobson's.

Page 164: Suède sash at waist comes with turnout. 14k-gold earrings, Tess Sholom for Tess Designs. Bottega Veneta clutch. Boots, Geoffrey Beene. Delman at Bergdorf Goodman; Hudson's.

Page 165: *Inset:* Gianni Versace belt. At Altman's. Elbeo pantie stockings. Boots, Geoffrey Beene. Delman at Bergdorf Goodman; Hudson's. . . . *Right:* Belt, Hubert de Givenchy for Colony Designs. Panty stockings by Hanes. Boots, Geoffrey Beene. Delman at Bergdorf Goodman; Hudson's.

Page 166: Calvin Klein leather belt worn at neck. Leather clutch bag by Barbara Bolan for Bolan Too.

Page 167: *Inset:* Belts, Hubert de Givenchy for Colony Designs and Gianni Versace. Geoffrey Beene boots. Delman at Bergdorf Goodman; Marshall Field. . . . *Right:* Neck cording by Michael Kaiser. At Ann Taylor; Sanger-Harris. Obi wrap belt, Hubert de Givenchy for Colony Designs. Bloomingdale's; Neiman-Marcus. Gianni Versace leather belt. At Altman's.

Page 168: Marsha Breslow for A&M Breslow earrings. Belt by Yves Saint Laurent. Sayno Electric radio, available at Lafayette Radio stores nationwide.

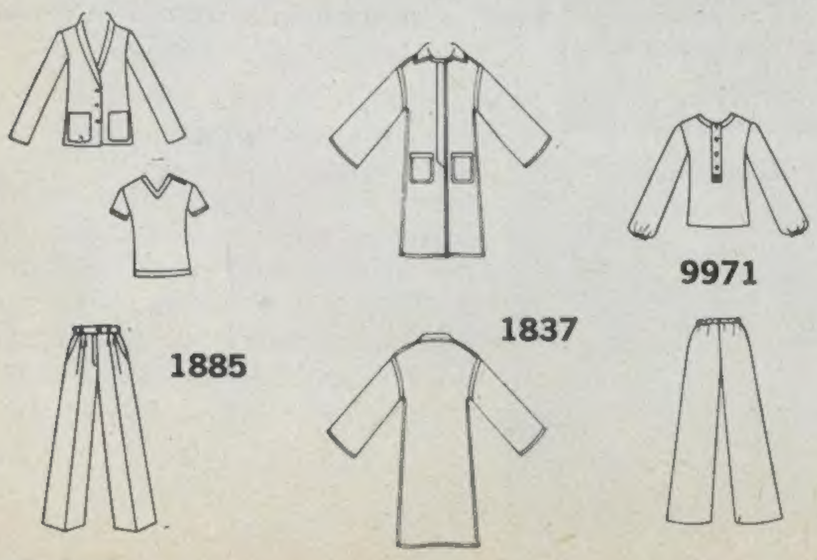
Page 169: Earrings, Marsha Breslow for A&M Breslow. Bottega Veneta clutch bag.

Page 170: Earrings and bracelet, Marsha Breslow for A&M Breslow. Arsho for Shoe Biz sandals at Henri Bendel.

Page 171: Belt by Eva Graham.

Page 182: Revue Optiks sunglasses. $55, at H. L. Purdy Opticians, NYC.

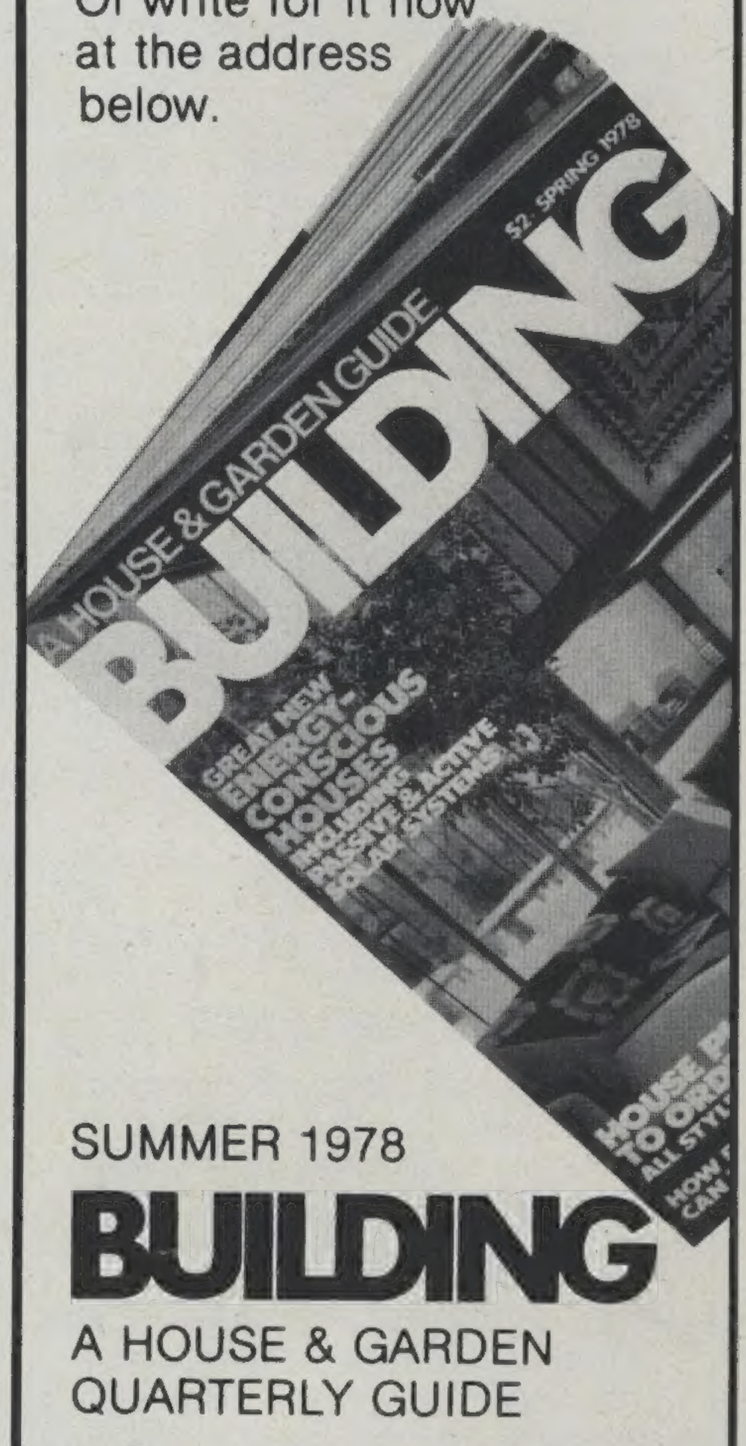
VOGUE PATTERNS *(Other views, yardages, details, pp. 168-171)*



The three-piece suit, Vogue Pattern 1885. Sizes 8-18. Size 10: pants and jacket—5¾ yards of 54/56″ fabric; T-shirt—2 yards of 52/54″ fabric. $5. Canada, $5.50. **The coat,** Vogue Pattern 1837. Sizes 8-16. Size 10: 4 yards of 53/54″ fabric or 8 yards of 45″ fabric. Batting for coat, 90 x 108″. $7.50. Canada, $8.25. **Pants and tunic,** Vogue Pattern 9971. 4¾ yards of 50/56″ fabric. $4. Canada, $4.40.

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TREATS FOR THE BATH

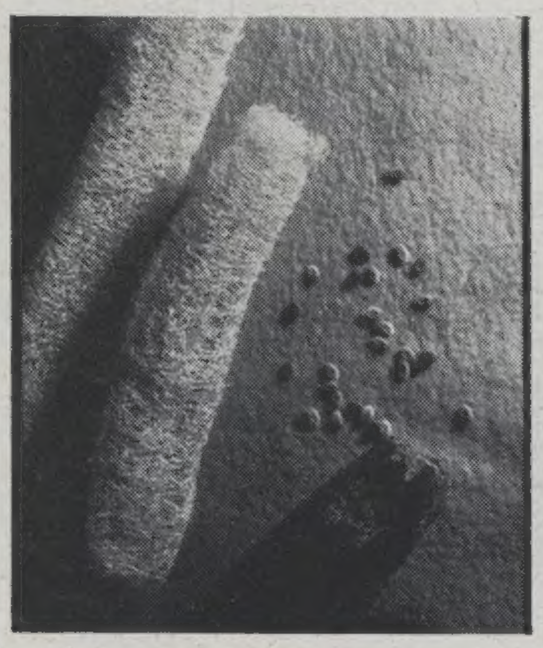


One soap and a slougher we love: Floris' giant, unsinkable wood crock of soap, *above*. In four fragrances, with its own wisk slougher. $49 ppd. At Cambridge Chemists, 702 Madison Avenue, NYC 10021. For hard-to-reach scrub spots, the natural-bristle brush, *above*, from Kent of London.

American people are discovering what Europeans have known for hundreds of years—the relaxing benefits of bathing are just as important as the cleansing ones. One good reason: the luxurious enjoyment you can get soaking in a tub filled with something as deliciously fragrant as Madame Rochas Silkening Bath Crystals.

BATH TIPS ***These from Rossana Marcos of Naarden International.***

- ***Take tepid baths. Best is body temperature (96°-98°) or a few degrees higher—hotter water dehydrates skin.***
- ***For a relaxing bath (right before bed), swirl capfuls of a favorite perfumed bath oil into the tub. For a quick pickup before going out, add fresh mint or green scents.***
- ***Sometimes when you shave your legs, the result is a tight, dry feeling. One help: a slather of moisturizer—but wait a good half hour before putting it on, to give pores a chance to close.***



Grow your own loofah! The scoop from Fredonia Seed Co.: plant seeds outside; loofah fruit will appear in sixty days. You can eat young fruit, but leave some for sponges. Dry thoroughly, and presto! — a loofah for your bath. 59 cents a packet. At garden-supply stores.

If you really insist on taking a hot bath, and some people do, keep it short—long soaks in a hot tub pull moisture from skin. And pour in *lots* of emollients, the kind you find in Shiseido's new Inoui Bath Collection—a trio of Perfumed Bath Oil, Milk Bath, and Body Lotion to use in and after your tub. At Macy's.



Pure luxury: Kohler's new Habitat, an acrylic version of their Environment—does what the Environment does, providing sun, rain, wind, all at the turn of a dial. About $4700, but think of it this way, you get a year-round mini-spa in your home. Along those same—luxurious—lines, L'Air du Temps bath powder, *left*, in a Lalique crystal box. $200 at Saks Fifth Avenue.

Robert Farber



Benandré will do for your body what a facial does for your face.

Fifteen minutes in a tub of Benandré will do for your body what an hour in the finest skin salon does for your face.

Each Benandré bath product is lavished with a remarkable form of collagen called Refined Collagen Hydrolysates. Collagen—a unique ingredient found in the most effective, and expensive, facial treatments—helps restore the moisture your skin loses during the day. Benandré brings new smoothness, new suppleness, new softness to your skin by helping restore and hold its natural moisture.

Beneficial as Benandré is, do not think of it only as a beauty treatment. A luxury Benandré Bath delights the senses with its Mediterranean blue water while relaxing the soul with a fragrance that is clean, fresh, sparkling.

And Benandré's unique composition of rare oils, luxurious emollients and Refined Collagen Hydrolysates leaves every inch of you supple, protected and satin-y smooth.

Whether you prefer showers or baths, there's a luxury Benandré "beauty treatment in a bath" for you—Bath Oil Crystals, Bath Gelée, Bathing Oil, Bathing Soap. Each one is an enriching experience by itself—or for extra luxury, they can be used together. And as a finishing touch, Benandré Spray Cologne, Body Powder, Hand & Body Moisturizing Lotion.

Treat yourself to a tub of Benandré tonight. You'll make the skin on your body as nice to touch as the skin on your face. Just ask the one who touches you most.



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A beauty treatment in a bath

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